THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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SEPTEMBER 1, 1894.

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Annual Subscription, Post-free, 53.

HEREFORD MUSICAL FESTIVAL.

SEPTEMBER 11, 12, 13, and 14.

SEPTEMBER 11, 12, 13, and 14.

Solo Vocalists: Madame ALBANI, Miss EVANGELINE FLORENCE, Miss ANNA WILLIAMS, Miss HILDA WILSON, Miss AGNES WILSON, and Miss IESSIE KING: Mr. EDWARD LOYD, Mr. HIRWEN JONES, Mr. SANTLEY, Mr. FLUNKET GREENE, Mr. ROBERT GRICE, and Mr. WATKIN MILLS. In the Cathedral: Sept. 11.—Mendelssohn's ELIJAH. Sept. 12.—Dovak's REQUIEM MASS, Mozart's SYMPHONY in Gminor, Dr. J. F. Bridge's THE CRADLE OF CHRIST; Evening: Bach's CHRISTMAS ORATORIO (Parts I. and II.), Haydn's CREATION (Parts I. and II.), Haydn's CREATION (Parts I. and II.), Wagner's VORSPIEL to PARSIFAL, Mendelssohn's 43MD PSALM, Spohr's LAST JUDGMENT: Evening: Dr. C. H. H. Parry's JOB, Mendelssohn's HYMN OF PKAISE. Sept. 14.—Handel's MESSIAH. In the Shire Hall, at 8 pm.: On Tuesday Evening, Sept. 17, Miscellaneous Concert, including Dr. C. H. Lloyd's New Cantata, SIR OGIE AND THE LADIE EISIE, and GRAND WAGNER SELECTION. On Friday Evening, Sept. 16, CHAMBER CONCERT.
Programmes, Tickets, &c., on application to Messrs. Jakeman and Carver, High Town, Hereford.

BIRMINGHAM MUSICAL FESTIVAL,

TUESDAY, WEDNESDAY, THURSDAY, AND FRIDAY, October 2, 3, 4, and 5, 1894.

Principal Vocalists: Madame ALBANI, Mrs. HENSCHEL, and Miss ANNA WILLIAMS; Miss HILDA WILSON, Miss MARIE BREMA, and Madame MARIAN MCKENZIE; Mr. EDWARD LLOYD and Mr. IVER MCKAY; Mr. ANDREW BLACK, Mr. EUGENE OUDIN, Mr. BRERETON, and Mr. HENSCHEL.

TUESDAY MORNING .- "ELIJAH."

TUESDAY EVENING.
BERLIOZ'S "TE DEUM," AND MISCELLANEOUS.

WEDNESDAY MORNING.
DR. PARRY'S NEW ORATORIO "KING SAUL."

Wednesday Evening.

GORING THOMAS'S "THE SWAN AND THE SKYLARK."

MENDELSSOHN'S "HYMN OF PRAISE." THURSDAY MORNING .- "MESSIAH."

THURSDAY EVENING.
HENSCHEL'S NEW "STABAT MATER."
MISCELLANEOUS.

MISCELANEOUS.

FRIDAY MORNING.
CHERUBINI'S D MINOR MASS. PALESTRINA'S
"STABAT MATER." MOZART'S E FLAT SYMPHONY.
FRIDAY EVENING.
"TANNHÄUSER" OVERTURE. SCHUMANN'S "FAUST."
BEETHOVEN'S NINTH SYMPHONY.

Conductor: Dr. HANS RICHTER.

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Entrance Examination, Monday, September 24, at 10.
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"Miss Fanny de Boufflers sang 'Should he upbraid," repeated a portion of it."—Glasgow Mail.
"Miss Fanny de Boufflers sang 'Should he upbraid," repeated a parties which suited the number admirably. The audience was thoroughly pleased, and insisted on a repetition, to which the artist was finally persuaded."—Glasgow Herald.
Cherubin's "O rons amoris."—"A most excellent rendering was given of Cherubin's 'O fons amoris. The very exacting solo (ranging from C to C in Alt) was splendidly executed by Miss Fanny de Boufflers, whose extensive range and fine method were therein displayed to the greatest advantage. The work is one of the composer's six greater Motets. The intrinsic difficulty of the solo soprano, requiring the extraordinary range of two whole octaves, renders the performance of the work a great rarity."—Liverpool Daily Post.
Rossin's "Stabat Matren."—"Miss Fanny de Boufflers' interpretation of the 'Inflammatus' was at once prayerful and most artistic, and well worthy of her high reputation as an exponent of sacred music."—Liverpool Daily Cossier.

"ELIJAH" (Cambrian Choral Society.—"Miss Fanny de Boufflers ang the heavy work which is allotted to the soprano with sympathy, fervour, and dramatic fire throughout."—Birkeshead Advertiser.

CITY HALL CONCERT, GLASGOW.—"Signor Foli and party attracted an immense audience. . . . Signor Foli sang the duet with Miss Fanny de Boufflers, 'La Dove Prende' (Mozart). Miss de Boufflers appeared once before this season at these concerts, and her performances on Saturday night more than confirmed, they greatly increased the highly favourable impression she made on the former occasion. The selections she gave were admira

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"Was a great success, ... received with unbounded applause."—
Dublin Evening Telegraph.

EXTRACT FROM THE Liverpool Daily Post, JUNE 4, 1894.—

"Miss Fanny de Boufflers is in growing demand as leading vocalist at our popular watering-places and health resorts. Having just fulfilled an engagement at Llandudno, our Liverpool prima donna is now at Rhyl, where she remains for a week, next visiting in turn Blackpool, Buxton, Douglas, Lytham, Harrogate, Scarborough, &c., and some return visits, including a special engagement during the week of the royal visit to Rhyl; in all over eleven weeks'engagement."

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mannester Guardian, Feb. 13, 1891.

"Miss Alice Walker is always listened to with pleasure. In the Recitative and Air, 'I dreamt I was in heaven' (Costa), she was more than successful."—Manchester Courier.

"In her first song, 'Nobil Signor,' from 'Les Huguenots,' Miss Alice Walker displayed a full and resonant contraito voice of good quality. Her delivery of this difficult cavatina was highly artistic."

London, May II, 1892.

"Each time we hear her, we recognize an advance in her art. Her.

London, May 11, 1892.

"Each time we hear her we recognise an advance in her art. Her reading of Meyerbeer's cavatina 'Nobil Signor' is excellent, and, in a different fashion, nothing could be pleasanter than her singing of the 'Slumber Song' by Heinz."—Manchester, Dec. 4, 1893.

"The air 'Thou shalt bring them in,' from 'Israel in Egypt,' by Miss Walker, was particularly well received, the applause amounting to a re-call."—Kendal, March 13, 1893.

"Especially pleasing was Miss Walker's singing of the beautiful air 'O rest in the Lord' ('Elijah'), the expression being excellent."—Buxton, July 21, 1894.

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PRESS NOTICES.

Acquitted herself like an artist in the contralto music." (South London Choral Association, "Elijah," third engagement.) - South London Mail, November 18, 1893.

"Madame Eliza Thomas, now an established favourite here sweet, full voice was heard to great advantage." ("Messiah," eighth engagement, Chelmsford Choral.)—Essex Chronicle, December 15, 1893.

"Was received with enthusiasm, is gifted with vocal powers of a high order." (Louth Choral, sixth engagement, "Judas.")-Advertiser, December 23, 1893.

"The exquisite quality of her voice and refined style has certainly established her a favourite here."-West Herts Post, December 24, 1893.

"A rich contralto voice, and remarkable clearness of enunciation." ("Messiah," second engagement.)—Isle of Man Times, July 24, 1894.

"A first-class contralto; won golden opinions."-Hastings Observer,

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

SEPTEMBER 1, 1894.

AMERICAN COPYRIGHT.

Novello and Co. v. The Oliver Ditson Co.-JUDGMENT.

THE hopes and expectations of British comto be derived from the American Copyright in America.

Act of 1891, have been subjected to three distinct shocks since that Act became law on March 3 in that year. Each of these shocks has amounted to a veritable crisis, which threatened at one time to imperil the very existence of the International character of the Act in its application to Great Britain, and afterwards to discount the practical benefits which it was intended to bestow, by converting it into a sort of trap for those who were bold enough to attach a plain meaning to plain words. The last of these crises was successfully passed on the 1st ult., when Judge Colt, in the action of "Littleton and others (Novello and Co.) v. The Oliver Ditson Co.," delivered the judgment of the Circuit Court of the United States in favour of the Plaintiffs, and granted them the injunction they sought.

For the purpose of making the actual point thus recently decided more clear to those who have not had the opportunity of following the details of this Act from its origin, it is necessary to give a short résumé of its history, with special reference to those sections which have raised this important controversy, and which provoked the several crises referred to.

The following sections of the Act alone need careful examination :-

SECT. 1.—The author, inventor, designer, or proprietor of any book, map, chart, dramatic or musical composition, engraving, cut, print, or photograph or negative thereof, or of a painting, drawing, chromo, statue, statuary, and of models or designs intended to be perfected as works of the fine arts, and the executors, administrators, or assigns of any such person shall, upon complying with the provisions of this chapter, have the sole liberty of printing, reprinting, publishing, completing, copying, executing, finishing, and vending the same.

SECT. 3.—No person shall be entitled to a copyright unless he shall [within certain fixed limitations of time, deposit at the American Copyright Office a printed copy of the title and two copies of the work to be copyrighted].

Then follows the important proviso, commonly known as the "Manufacturing Clause," which has proved the real bone of contention in the recent litigation :-

Provided, that in the case of a book, photograph, chromo, or lithograph, the two copies of the same required to be delivered or deposited as above shall be printed from type set within the limits of the United States, or from plates made therefrom, or from negatives, or drawings on stone made within the limits of the United States, or from transfers made therefrom. During the existence of such copyright the importation into the United States of any book, chromo or lithograph, or photograph, so copyrighted, or any edition or editions thereof, or any plates of the same not made from type set, negatives, or drawings on stone made within the limits of the United States, shall be, and it is hereby, prohibited.

The point for decision in the action "Novello and Co. v. The Oliver Ditson Co." waswhether a "Musical Composition," referred to as a subject of copyright in Section 1, is "a book" within the meaning of the proviso in Section 3, and, therefore, whether copyright can posers and music publishers, so far as they be secured in America for a musical composiwere founded on the anticipation of benefits tion which has not been printed from type set

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The last section of the Act which originated the first of the three crises above referred to runs as follows:

SECT. 13.—That this Act shall only apply to a citizen or subject of a foreign state or nation when such foreign state or nation permits to citizens of the United States of America the benefit of copyright on substantially the same basis as its own citizens; or when such foreign state or nation is a party to an international agreement which provides for reciprocity in the granting of copyright, by the terms of which agreement the United States of America may, at its pleasure, become a party to such agreement. The existence of either of the conditions aforesaid shall be determined by the President of the United States by proclamation made from time to time as the purposes of this Act may require.

It will be noted that the benefits of the American Act are reserved to the subjects of those countries alone which the President of the United States might proclaim under the Act, and that the President could not proclaim a country which did not permit to Americans the benefits of copyright on substantially the When once same basis as to its own citizens. a country was proclaimed, the new American law abandoned absolutely, as regards that country, its former objection to aliens holding copyright, nor was it any longer necessary that the foreigner seeking copyright should reside in America. On the other hand, there was a doubt, or a supposed doubt, whether the English law permits aliens to hold copyright in Great Britain, and further, whether residence in some part of Her Majesty's Dominions is not a necessary condition to British copyright. These apprehensions evidently weighed heavily upon the mind of the American President; for, had they been well founded, it was felt that on the two points in question there would be a want of reciprocity on the part of Great Britain; and the President hesitated to proclaim Great Britain as one of the countries which were to be entitled to the benefit of the American Act. Things therefore assumed a somewhat critical aspect at the outset. The points were at once referred to Lord Salisbury by the American Ambassador in London, and the law officers of the Crown were in due course consulted by the English Government. From them a very precise opinion was obtained, that an alien can hold British Copyright by first publishing in any part of Her Majesty's Dominions; that contemporaneous publication in another country does not defeat British Copyright; that residence in some part of Her Majesty's Dominions is not essential for the acquisition of British Copyright, and that the Copyright law in all British Dominions permits Americans to enjoy the benefit of copyright on the same footing as it permits British subjects. This statement of the to acknowledge that copyright could exist existing British law at once satisfied the in English-printed music, until, at some American President; the British Dominions later date, an American Court should decide were duly proclaimed by the President as entitled that the to the benefits of the Act of 1891, and the first crisis was at an end. From what had trans- possibility, Messrs. Novello and Co.'s counsel pired up to this point it is evident that there is no International Copyright Treaty between what view these State officials proposed to

England and America as is generally, but erroneously, supposed. America, uncontrolled by any other country, merely altered her own domestic law in such a way as to admit to its full benefit aliens who had been previously excluded, and the statement of the British law by the British Government was merely an answer to a question, addressed to the Government from America, upon which the President of the United States was free to act as to him seemed best. The cause for wonder is that America, having gone so far in the direction of recognising the principle of the International view of copyright, did not go one step farther and join the Berne Convention of 1886, which established International Copyright amongst the principal nations of Europe.

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The second crisis followed very quickly upon the first; for, some time before the American Act came into active force (on July I, 1891), Mr. Lauriston L. Scaife, Messrs. Novello and Co.'s American counsel, who had long ago established his reputation as an authority on Copyright law, advised them that long before the American Courts could have an opportunity of deciding the doubtful point under the Manufacturing Clause, which might hold a musical composition to be "a book" and require it to be printed in America, vast quantities of musical compositions would be offered for entry as copyright at the American Copyright Office; and that British composers and their publishers, relying on their contention that the American Act does not require musical compositions to be printed in America, would offer for entry as copyright quantities of publications printed in England, and would ship those publications to America either by post or through the American Customs House. It was clear, therefore, that the first interpretation of the doubtful point would rest, from the very day on which the law came into operation, with the Librarian of Congress (the Copyright Officer), who might decline to make entry of English printed musical publications in his office, and with the Customs officials and Postal officials, who (under the Importation Clause following the proviso) might decline to admit those publications into the country seeing that they had not been printed there. Under these circumstances there was a very reasonable possibility that, for some considerable time before a legal decision could be obtained, the nonjudicial authorities referred to would prejudge the whole question to the disadvantage of British copyright holders, and would refuse Manufacturing Clause did not apply to music. To meet this very serious

they could take. For this purpose Mr. Scaife, at a great expenditure of time and labour, involving a very deep research into the law of the case, and a prolonged examination of the State records, went to work, on Messrs. Novello's behalf, to interview all the important State officials who, in their administrative interpret the Act. Not only did he hold long discussions with Mr. Spofford, the Librarian with the Customs officials and others, but he obtained access to important official reports, and was successful in securing interviews with some of the most influential members of the House of Representatives and of the Senate who had taken active parts in the passage of the Bill through the Houses of the Legislature; and from these sources, besides obtaining encouragement in other ways, he ascertained that not only was it intended to exclude "musical compositions" from the Manufacturing Clause, but that an Amendment by which an attempt was made to include "musical compositions" had been debated upon and rejected. Mr. Scaife then prepared a very learned and elaborate treatise upon the whole question, and others interested, wherein he urged, in the Act, nearly every one of the many points which he subsequently very skilfully elaborated in his "brief" (printed argument) in the lawsuit which followed. At that time the Act had not yet come into operation, but July 1 was approaching, and it was still a matter of anxious doubt as to what view the administrative officials would adopt. Mr. Scaife's treatise, however, seems to have surprised many of these officials and to have convinced them all. It carried everything before it. Before a writ was issued he had obtained all the benefits of an interim judgment, and the American State officials, so far as they could decide the point, decided that until the courts might overrule them, the practice of their several departments must be in favour of the copyrighting and importation of musical publications, even though printed in England or in any other proclaimed

The second crisis was now over. Messrs. Novello's counsel had, without going into court, obtained a primâ facie copyright for English-printed music, and he thereby established a practice which for three years had all the effect of law. This interpretation of the law was of the utmost importance to those who supported the English view of the meaning of the Manufacturing Clause, for the onus was thereby laid on the attacking parties, not only of proving that the law had been wrongly administered, but also of facing the formidable line of argument adopted. task of upsetting the established practice of the

take in the matter, and of convincing them administrative Government departments. The that there was only one reasonable view that English position, therefore, became a strong one; for should the law courts ultimately have considered that the meaning of the Act was doubtful, they would, in accordance with their own decisions, have leaned towards the assumption that the settled practice, unless it was clearly wrong, was right, and that, for the sake of convenience, it ought not to be disturbed. If capacity, would be called upon forthwith to there had been a doubt the English view would

probably have had the benefit of it. The American music publishers and printers, of Congress and head of the Copyright Office, however, were not content to let the matter rest here; they determined to have a legal decision on the point. Very soon after the Act came into force the defendants, The Oliver Ditson Co., reprinted three or four of the plaintiffs' publications, which the American Copyright Officer had admitted as copyright in These publications had all been his office. printed in England, and everything was ripe for litigation. Hitherto Messrs. Novello and Co. alone had borne the brunt of the battle, but at this point all the important music publishers in London came to their assistance, and, under the auspices of the London Music Publishers' Association, guaranteed a fund to provide the necessary expenses for commencing and prosecuting an action. Pressure was also copies of which he furnished to Mr. Spofford brought to bear upon German and French music publishers in the hope that they also support of the English view of the meaning of would join in the fight by contributing to the expenses of the litigation; but the foreigners, notwithstanding that their interests were identical with those of the Plaintiffs in the action, preferred to look on while England fought for the benefit of all, and no help was obtained from the Continent. Mr. Scaife, who already had his material and arguments at his fingers' ends, was promptly instructed by Messrs. Novello to issue a writ against the defendants in the action asking for an injunction to restrain them from printing, publishing, or selling the English copyrights which had been infringed. The writ was duly issued and the third crisis in the matter had to be faced. The first steps in the action were taken just two years ago, and the case was ultimately argued as a pure question of law, all the facts being admitted. The substance of the judgment of the Court of First Instance is now familiar to the world, and it is most satisfactory to know that it maintains the English position until a superior Court shall upset or vary it. Seldom has such a small point involved such a vast amount of legal learning. Mr. Scaife's opening argument alone fills some 120 pages of printed matter (royal 8vo), to say nothing of the defendants' answer, their supplemental answer, and Mr. Scaife's reply. But the main arguments are of a very simple nature, and as the judgment has been given on the broad lines indicated in it, it is only necessary to refer very shortly to the main

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that, until the Act of 1891 became law, the word "book" in American Copyright statutes and legal decisions included "musical composition"; that this was also the case, and still is the case, under the English Copyright law; and that the use of the word "musical composition" in the Act of 1891 does not deprive the word "book" of the comprehensive meaning given to it in the law courts prior to the Act of 1891.

The plaintiffs maintained that this is not a copyright case at all; that it is purely a case of statutory construction, and that it matters not what used to be the law in America or what is the law in England, as the whole question depends upon the meaning of the actual words used in the sections above set out. It was claimed that when the Act enumerates sixteen things (of which "book" is one and "musical composition" is another), and declares that under certain considerations they shall enjoy copyright in America, and then goes on to stipulate that in the case of four only of the sixteen (of which four "book" is one but "musical composition" is not one), certain other conditions are to be observed, those conditions apply only to the four that are enumerated, and not to the twelve which are not; and that whatever meaning "book" may have had in America prior to the Act of 1891, or still has in England, the expression could not any longer include "musical composition" so far as the Act of 1891 is concerned, seeing that in that Act the two expressions appear side by side in the same sections of the Act. In other words, the Act of 1891 broke up the former conglomerate meaning of the word "book," and the broken fragments are dealt with in a different way according to the wellknown intentions of the framers of the Act.

Whether the view maintained by the plaintiffs' counsel is a correct one is no longer a question of argument outside the Court of Appeal, as it is entirely confirmed by the judgment of Judge Colt in the following words:-

IUDGMENT.

COLT, J.: This case raises a new and important question under the Copyright Act of March 3, 1891. (26 Stat. 1106.)
The plaintiffs, subjects of Great Britain, and publishers

of music, have copyrighted three musical compositions, two of which are in the form of sheet-music, and one a cantata consists of some ninety pages of music bound together in book form and with a paper cover. Two or these pieces were printed from electrotype plates, and one from stone by the lithographic process. The inquiry in this case is whether a musical composition is a book or lithograph within the meaning of the proviso in Sec. 3 of the Act, which declares that in the case of a "book, photograph, chromo, or lithograph" the two copies required to be deposited with the Librarian of Congress shall be manufactured in this country. book form and with a paper cover. Two of these pieces factured in this country.

The Act of March 3, 1891, is an amendment of the copyright law then existing; the principal change made is the extension of the privilege of copyright to foreigners by the removal of the restriction of citizenship or residence contained in the old law, and hence it is sometimes called

the International Copyright Act.

Section I relates to the subject-matter of copyright, and declares that "the author, inventor, designer or proprietor of any book, map, chart, dramatic or musical composition, Vict. c. 45, § 2, book is defined to include various

engraving, cut, print, or photograph or negative thereof, or of a painting, drawing, chromo, statue, statuary, . . . shall, upon complying with the provisions of this chapter, have the sole liberty of printing, reprinting, publishing," etc.
Section 3 recites the conditions which must be complied

with, and says:

[The Judge here read the 3rd Section already quoted at the

beginning of this article.

From the language of these provisions it seems clear that "book" was not intended to include "musical composition." In the section which enumerates the things which may be copyrighted musical composition is mentioned as something different from book, and we find this same distinction twice observed in the preceding part of the section which contains the proviso. It is as reasonable to suppose that book and musical composition were as much intended to refer to different subjects as map, chart, engraving, and other enumerated articles.

If Congress in the proviso had intended to include a musical composition among those copyrighted things which must be manufactured in this country, it should have incorporated it in the list of things subject to this restric-The omission in the proviso of musical composition as well as of map, chart, engraving, and other things before enumerated is very significant as indicating that Congress never intended to extend this provision to any of these articles. And so with respect to lithograph, if Congress had intended to cover by that word a musical composition made by the lithographic process, it should have expressed its meaning in clear and unambiguous terms in view of the language used in other portions of the statute.

If there is any doubt as to the meaning of the statute it is proper to examine the history of legislation on this subject in order, if possible, to discover the intent of Congress. As the bill passed the House of Representative this proviso was limited to book, but when it reached the Senate an amendment was offered and passed extending the proviso to various other subjects of copyright, as map dramatic or musical composition, engraving, cut, print, etc. A conference committee was appointed, and a compromise was agreed to enlarging the House provision by the addition of photograph, chromo, or lithograph, and the bill was finally passed in this form. In the debate in the Senate, reference was made to the fact that musical compositions had been eliminated from the proviso. The first and fundamental rule in the interpretation of statutes is to carry out the intent of the legislature, if it can be ascertained, and I think that an examination of the proceedings in Congress shows that it was intended to exclude musical compositions

from the operation of this proviso. Cong. Rec., Vol. 2, Part 1, p. 32; Part 3, pp. 2378, 2836; Part 4, p. 3847. Book has been distinguished from musical composition in the statutes relating to copyright since 1831. (4 Stat 436.) The specific designation of any article in an Act. or series of Acts, of Congress requires that such article be treated by itself, and excludes it from general terms contained in the same Act, or in subsequent Acts. Potter's Dwarris on Statutes, pp. 198, 272; Homer v. The Collector, I Wall. 486; Arthur v. Lahey, 96 U. S. 172; Arthur v. Stephani, Ibid. 125; Vietor v. Arthur, 104 U. S. 498. If, in a popular sense, and speaking particularly in reference to form, book may be said to include a musical composition that

composition, the answer to this proposition is that where two words of a statute are coupled together, one of which generically includes the other, the more general term is used in a meaning exclusive of the specific one. Endith on the Interpretation of Statutes, Sect. 396; Reicht v. Smythe, 13 Wall. 162.

The reasoning upon which this rule of specific desig tion is based is that such designation is expressive of the legislative intention to exclude the article specifically named from the general term which might otherwise include Smythe v. Fiske, 23 Wall. 374, 380; Reiche v. Smythe,

13 Wall. 162, 164.

The English cases cited by the defendant to the effect that book includes musical composition are not material in the present controversy, because the statute law of the two countries is different. The early English Statute of & Anne, c. 19, says in the preamble "books and other writings," while in the modern English Statute, 5 & 6

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ecific things, as map, chart, sheet of music, etc. Nor the American cases cited, Clayton v. Stone, 2 Paine, 32; Scoville v. Toland, 6 West Law Jour. 84; Drury Ewing, I Bond, 540, help the defendant. In none of these cases has the question ever been determined whether a musical composition is a book. It must also be remembered that the question now presented is not strictly whether a musical composition can ever be regarded as a book, but whether Congress meant in the Act of March 3, 1891, to include musical composition within the terms of the proviso referred to.

Nor do I think the dictionary definitions of book render us much assistance, because the word is used in so many different senses; it may refer to the subject-matter, as

paper bound together; or a written instru-ment or document; or a particular subdivision of a literary composition; or the words of an opera, etc.

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Looking at the natural reading of the statute, the intent of Congress, and the rules which govern the construction of statute law, I am of opinion that the plaintiffs have complied with the provisions of the Act of March 3, 1891, respecting the three musical compositions complained of, and that the defendant should be enjoined from reprinting, publishing, or exposing for sale these compositions, or any essential part of them, as prayed for in the bill.

Injunction granted.

The defendants have already signified their intention of appealing against this decision, and there is a probability that the appeal will be very shortly heard. In the meantime it is a matter of congratulation that Messrs. Novello and Co., first of all by themselves, and afterwards with the assistance of their confrères, but from beginning to end through the splendid work done by their counsel, Mr. Scaife, have so far been successful in securing a copyright in America unencumbered by the necessity of setting up their type and printing their works there. And it should not be forgotten that, although this has been a publisher's action, it has been fought, at great cost, in the interest of Copyright as a property, and that every musiccomposer, whether English, German, or French, will reap an immeasurable benefit from the enterprise and determination of

supported them.

FROM MY STUDY.

wrists and quiet position of the hands, a suave and singing tone, capable of endless modifications and delicate shades of expression." Pianists of this order have nearly all passed away, along with the instruments upon which they performed, and we shall never see their like again, whether the deprivation be for good or for evil. Vanished, too, is most of the music with which they charmed the world; the surviving examples living on more by the vitality of inspiration than by appreciation as music literary composition; or to form, as a number of leaves of for the pianoforte. Still, let us praise famous



the Plaintiffs and those who so patriotically men and the fathers of art who preceded us. There is much still to be learned from them.

Marie Felicité Denise Moke (Madame Pleyel), whom the annexed portrait shows in the plenitude of her early charms, was a native of Paris, where she was born in 1811. This lady THE portraits now presented are personal had a personal history scarcely less interesting illustrations of the great school of pianoforte than that which musical lexicographers have playing which flourished through the early decades of the present century, and down to the period of "higher development"—a school fascinating power which a gifted and beautiful distinguished by-to use the words of a well- woman can exercise, if she please, upon the known writer-"the most smooth and equable opposite sex. The incident which Berlioz touch, the most perfect legato, with supple describes in a famous chapter of his auto-

biography shows how early, and with what as much by personal charm as by executive force, she began her witchery. It is true that skill. Some of them appear to me to have Berlioz had a volcanic nature. He resembled lost their hearts when I read their passionate one of those easily irritated geysers into which eulogies. In all this there was nothing new, you drop a single stone, and, the next minute, The magnetism of sex under certain conditions see it flying upward in a storm of hot water. is a very old story. It is true, also, that the French romanticist had a lively imagination, and sometimes confused its suggestions with facts. But, making that she figured as an infant prodigy. She all due allowances, no doubt remains that when Mdlle. Moke jilted her absent lover he Moscheles, Kalkbrenner—who taught her when was profoundly moved. pelled to believe his story of the disguise and according to the highest authorities, she owed the armoury of lethal weapons with which, on more to her own unflagging industry. If genius revengeful thoughts intent, he set out from be "the faculty of taking pains," then Madame



Rome to Paris. But the poor moth was badly regard to Henselt's method, which has been singed by the fickle flame of the candle which described as in some respects original, it is attracted him. Mdlle. Moke, not long after, best to let the authoritative voice of Mr. married Camille Pleyel, eldest son of Ignaz Dannreuther be heard: Pleyel, the composer and founder of the still existing pianoforte manufactory. But the lady taken as the link between Hummel's and by no means settled down to matronly duties. Liszt's; that is to say, with Hummel's Both as artist and woman she had the world at strictly legato touch, quiet hands and strong her feet, and the position was one to be enjoyed. fingers, Henselt produces effects of rich If we follow her triumphal progresses from city to city she is found always in an atmos- with the aid of the wrists and pedals. But phere of fascination. The greatest musicians as such sonority, apart from any rhythmical of the day were proud to hold her fan, and accentuation, depends in the main upon the Liszt, on one occasion, not only led her to the widespread disposition of chords and arpeggli, pianoforte, but turned the leaves of her music. the component notes of which are made to She came to England (1846) and met with extend beyond the limits of an octave, Henselt's equal success, dazzling the eyes of the critics way of holding the keys down as much as

Madame Pleyel's development as an artist was quite premature, though it does not appear We are not com- themselves in the fulness of power, but,

Pleyel undoubtedly had genius. Any. how, the clever Parisienne possessed talents and ambition which, in alliance with an all-subduing personality, carried her to the highest pinnacle of fame. In 1848 Madame Pleyel, though then only thirty-seven years of age, accepted the post of Professor of the Pianoforte in the Brussels Conservatoire, and retained it till 1872. She died March 30, 1875.

From a great French pianist I turn to a famous German professor and composer for his instrument-Adolph Henselt. This well-known master was born at Bavarian Schwabach, May 12, 1814, three years later than Madame Pleyel, and within a year or two of a host of men distinguished in music. Though a distinctly remarkable and, in some respects, an original executant, Henselt did comparatively little before the public. It was not his fate to travel through the civilised world as a blazing meteor attracting all eyes. Even when he visited England in 1852 and 1867, and was surrounded by powerful temptations to appear upon the concert platform, he successfully resisted them all, consenting only to play at Messrs. Broadwood's before an invited com-Constitutional nervousness is said to have been the cause of his aversion to public performance. With

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possible with the fingers, over and above keeping the dampers raised by means of the pedals, does not seem the most practical; for it necessitates a continuous straining of the muscles such as only hands of abnormal construction, or fingers stretched to the utmost by incessant and tortuous practice can stand. . . . Nevertheless, be his method of touch needlessly cumbrous or not, if applied to effects à la

players." Reference to Henselt as a composer appears almost superfluous, so well known are the works upon which his reputation is based, and in right of which his name will descend to posterity. The Concerto in F minor has repeatedly been heard in this country, and, though not among first favourites, seems likely to retain its place on the active list. His twelve Studies all pianists know as works which are something more than they assert themselves to be, and, like those of Chopin, have a purely lyrical as well as technical value. Henselt is a popular composer for the pianoforte on the strength of a number of drawing - room pieces not to be sur-

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"Russian Field," to distinguish him from Henry Field of Bath, who, be it added, was every way a much smaller man. John was by birth an Irishman-most likely, by descent also -and first saw the light in Dublin, July 26, He studied the pianoforte under 1782. Clementi, and from that master derived a perfect method, but a taste for music seems to have been inherited from his father, who was a Chopin and Liszt, the result under his own violinist, and his grandfather, an organist. It hand is grand; so grand, indeed, that though cannot be said of Field's early course that the his appearances in public have been fewer valleys were exalted and the mountains and than those of any other celebrated pianist, he hills brought low. The "ups and downs" has been hailed by judges like Robert Schu-mann and Herr von Lenz as one of the greatest in early youth, he ran away from home to



passed for grace and elegance. The "Wiegen- escape the relentless rule of his father and lied" and the "Gondola" may be examples grandfather, who kept him always hard at work. of art which does not aim very high, but, His wanderings as a vagrant were soon cut A short by hunger and wretchedness. Even composer of such things does more good than many people imagine. He decks with flowers and graceful forms the portals of the temple and made him sell music as well as study of music, attracting many who otherwise the pianoforte. Indeed, it is difficult to say might pass by unregarding. Henselt settled whether Clementi regarded him the more as a in St. Petersburg when a young man of shopman or a pupil, for when Spohr visited St. twenty-four, and there made his home for Petersburg he discovered the young Dubliner life, ultimately holding the position of Court showing off pianofortes in his chief's warehouse planist, teacher of the Imperial children, and -"a pale, melancholy youth, awkward and Inspector of the Russian Seminaries for women. shy, speaking no language but his own, and in It remains to speak of another pianist who clothes which he had far outgrown; but who settled in the capital of the Czar, and made had only to place his hands on the keys for all himself renowned. This is John Field, called such drawbacks to be at once forgotten."

Clementi, who took his apprentice to St. Petersburg as a shopman, left him there as a Then Field had his chance, and for a long time made the best of it, his services being much in request, and his success in the Concert-room immense. Unlike Henselt, he courted the public voice, playing in all the great towns of Europe, and enjoying the enthusiastic acclaim of his audiences. Coming to London in 1832, Field appeared at a Philharmonic Concert, playing a Concerto from his own pen. He afterwards visited Italy, but this was his last venture—last not because the Concerts did not pay, but for the reason that the demon of drink obtained a complete mastery, and wrecked yet another precious life. In Naples, it is said, he was reduced to utter misery, and lay for nine months in a public hospital. There he was found by one of his adopted countrymen named Raemonoff and by him taken in charge en route for Moscow. Passing through Vienna, the shattered man made his last public appearance, his return to Moscow being scarcely accomplished before death claimed him. He perished -that is the proper word-in January, 1837, in his fifty-fifth year.

Field was the author of many large musical works, including seven Concertos, but, like his successor, Henselt, he lives chiefly in effusions of smaller pretence. In point of fact, he is "Field of the Nocturnes," and little else. It would be superfluous to dwell upon the charm of the pieces with which the Irish pianist is most closely associated. Some of these Mr. Dannreuther has spoken of as "the very essence of all idylls and eclogues, 'Poésies intimes' of simple charm and inimitable grace, such as no undue popularity can render stale, no sham imitation nauseous."

Field has an almost equally great claim upon respect and gratitude in that he has been a model for musicians even greater than himself. The Nocturnes of the Irish composer were not only precursors, but the suggestors of the Again I quote the Nocturnes by Chopin. authority already cited: "Both as a player and a composer, Chopin, and with him all modern pianists, are much indebted to Field. The form of Chopin's weird Nocturnes, the kind of emotion embodied therein, the type of melody and its graceful embellishments, the peculiar waving accompaniments in widespread chords, with their vaguely prolonged sound resting on the pedals-all this, and more, we owe to Field." Here is a splendid tribute, such as alone might make welcome the portrait now before the reader. X.

ENGLISH MUSIC.

In a review of Dr. Parry's new book, "The Art of Music," which appeared in the World, the critic was good enough to go out of his other people, as we may see in the Welsh and way to give that distinguished Englishman Scotch, who border so near upon us. By the

advice as to his proper sphere in art. Leave oratorio writing, he said, and turn to instrumental music, of which you have given us such splendid examples. "Job" and "Judith" are not to be compared in interest with the "Overture to an Unwritten Tragedy" and the "English Symphony." Now these are the sort of thoughtless remarks which have lately become common in certain circles. It is the fashion to point the critical finger of scorn at our Cantatas and Oratorios; to call them "Festival manufacture" (as indeed they are, but why to their disadvantage?), and, in general, to attempt to discourage the only national school of music we possess. The majority of these productions may be of the nature of occasional music; the commonplace of the age, and of little value to the world at large, but even then they are useful to us. Chorus-singing is the one thing that we do more, and perhaps better, than any nation in the world. We must have something new to sing. Our provincial Festivals, which multiply yearly, are the direct cause of a great deal of music being written, and, on the whole, adequately performed. It must, therefore, bein this direction that any greatness that is to fall to our lot will come upon us. We have no. instrumental traditions, and but little adequate performance of instrumental music. The best of it is under foreign direction, and comes from foreign sources. Who, then, in their senses, could advise Dr. Parry, or any other English composer, to turn away from all the national traditions and devote himself to those which we have derived from Germany?

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The English oratorio has tended hitherto to be a bastard production, with no definite style or object. Years ago it was mostly Handel: then there came an infusion of Spohr and Mendelssohn; now it not unfrequently holds a little Wagner in solution, and attempts elaborate dramatic developments. All to no purpose. Such work may have great qualities, but it is not English oratorio music, either in spirit or expression.

Englishmen have been so long under the domination of Italian and German masters that they have almost forgotten the possibilities of their own language. It is usual to accept the statement that English is a bad language to sing without question; indeed, we make this our principal excuse for singing so much in foreign languages. And yet English is full of possibilities. No language is so good an expression for our emotions as that to which we were born, if only we had composers to treat it adequately.

Addison pointed out long ago, in the Spectator, the weakness of adopting Italian traditions into English music. "The tone, or (as the French call it) the accent of every nation in their ordinary speech, is altogether different from that of every

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"For this reason, the recitative music in every language should be as different as the tone or accent of each language, for otherwise language will not do it in another. . . .

"Thus the notes of interrogation or admiration in the Italian music (if one may so call them), which resemble their accents in discourse on such occasions are not unlike the ordinary tones of an English voice when we are angry. . . . For this reason the Italian artists cannot agree with our English musicians in admiring Purcell's compositions, and thinking his tunes so wonderfully adapted to his words: because both nations do not always express the same passions by the same sounds.

"I am, therefore, humbly of opinion that an English composer should not follow the Italian recitative too servilely, but make use of many gentle deviations from it in compliance with his own native language, and remember that heought to accommodate himself to an English audience; and by humouring the tone of our voices in ordinary conversation have the same regard to the accent of his own language as those persons had to theirs whom he professes to imitate.'

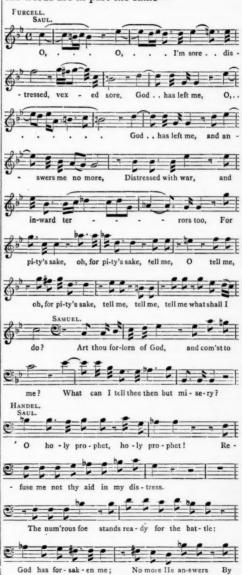
Unfortunately this most sensible criticism has been forgotten by the majority of the composers which England has produced. tyranny of Italian and German tradition has proved too strong for our weaker musical indi-The consequence has been that English has suffered under an unjust stigma as a vehicle of music. It is no inherent fault in the language that it does not fall into the cadence of Italian music at all, and is only partially suited to the phrases of German composers.

There was, however, as Addison notes, one composer of first-rate genius, who tried to treat the English language as it deserved, and that was Purcell. Living in an age, when music was in its boyhood, he affected many puerilities of imitation, and antiquated ornaments, now long discarded, but in understanding the capabilities of expression contained in our mother tongue, he has never been equalled.

The advent of Handel crushed him out of the recollection of his compatriots, although Handel, as a foreigner, was in this respect infinitely his inferior. It may seem a strong statement, but in the majority of cases English words fit to Handel's phrases no better than careful translations from an Italian original might be expected to do. To take the first examples that come to hand, can any one pretend that "He was despised" or "I know that my Redeemer liveth" is the natural cadence of those English words? Compare, in respect of its fitness for the English words, Purcell's well-known "I attempt from love's

tone or accent, I do not mean the sound of sickness to fly." After all, these are "airs": each particular word, but the sound of the in all formal melodies, words may be allowed to yield to the paramount claims of music, and no one pretends to question the magnificent power with which Handel's genius expresses the sentiment of the words. But in recitative, where what may properly express a passion in one language is more essentially concerned, the case is much stronger. Purcell's extraordinary striving for expression almost chokes his utterance, while Handel for the most part contents himself with the commonplace of Italian tradition.

Compare, for example, parallel settings of the scene of Saul with the Witch of Endor; the contrast is most striking and instructive as the words are in part the same-





The final roulade on the word "be" in Purcell, fine as it is, is a blemish to the recitative; the repetition of the words may sound somewhat antiquated; but in understanding, for the cadence of the sentences and the force of single words, Handel cannot compare at all with the Englishman. Equal notes do not suit the words, and though, of course, in this respect the singer might take liberties, nothing could make "and dost thou ask my counsel" sound English, or "no more he answers," while Purcell's setting of the parallel phrases are perfection.

I have often wished, in the days of my enthusiasm, that it were possible to rewrite and reset Purcell's recitatives, his great cantatas (sacred and secular), more in accordance with modern ideas-that is to say, with judicious curtailment. An unpardonable piece of vandalism, of course, but an excellent object lesson for English composers. The modern public will never listen again to Purcell because of those disfiguring roulades and puerilities; he is practically unknown even to the majority of further quotation. musicians; but if by any means the strivings of his essentially modern spirit could be made I give all the most important phrases from it. familiar to us, we might, by degrees, become less contented with our foreign traditions.

Failing this possibility, it is delightful to find the same high qualities in Dr. Parry's music. In "Prometheus Unbound" he gave us a magnificent example of the dramatic cantata, which went as near to obtaining the technical standard of Wagner as anything of the kind could; but that was many years ago. In his later works Dr. Parry has gradually developed indications, to be found there in a lesser degree, into a style, which is a far truer expression of what is essentially English. It has become usual in newspaper notices to style him "The English

Bach," and certainly he resembles the great John Sebastian in his power of managing huge vocal scores, but in other respects his style is essentially different. His counterpoint is of Italian origin, although, of course, enriched with modern harmony; and his phrasing is essentially English; and, therefore, his melodies and recitatives frequently resemble Purcell's very closely. I do not mean that he has copied the elder composer's mannerisms, or even made a deliberate study of his style, but that the same causes have led to the same result in the two cases. The English language has still the same natural cadence and accent that it had in the days of Purcell, and the result is that the form of its expression must remain the same, if justice be done to its natural capabilities.

As examples of simple melody compare Dr. Parry's air from "Prometheus Unbound":-

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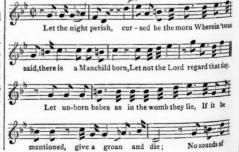
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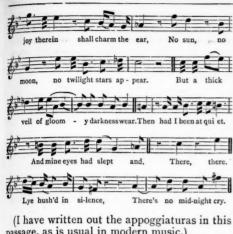
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happens that Purcell has also set the Lamentations of Job (in a lamed verse form) and it will therefore be interesting (and sufficient for the present purpose) to set that work beside Parry's latest oratorio, without going into

Purcell's cantata is only two pages long, and PURCELL.





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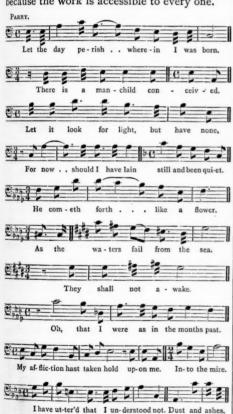
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passage, as is usual in modern music.)

The extracts from Parry's "Job" are shorter, because the work is accessible to every one.



Surely no one can peruse these extracts without seeing the singularly close resemblance of their style. With the exception of the characteristic repetition "There-Therewhich is a well-known mannerism of Purcell's, I believe there is no phrase which might not have appeared in Dr. Parry's work without

syncopations, "slept," "hush'd," "twilight," are to be found in "forth like a flower," "affliction," "uttered": the fall of a diminished fifth of the last is so exceedingly characteristic of Purcell's writing that similar passages in Handel's works have been attributed to the influence of Purcell. Then the frequent dotted rhythm is common to both, and Dr. Parry's favourite dactylic rhythm—"-in I was born," "shall not a-wake" occurs at least once in Purcell's "let not the Lord." These are, of course, the result of the verbal peculiarities of the English language, and are matters quite apart from that cadence of sentence of which Addison speaks. If we test the two extracts from this point of view, first declaiming the sentences and then observing how they have been translated into music, the truth of the recitative will become at once apparent. From this point of view I could not forbear quoting the magnificent "dust and ashes" with which Job's repentance closes, although that is too intensely dramatic to find a parallel, as far as I know, even in Purcell. In conclusion, as to the form of the work, with its huge lamentations, which, when it was produced at Gloucester, was stated to be "probably the longest bass solo in existence." Limiting "existence" to works of English origin, it is to be paralleled in Purcell's cantatas, if anywhere. Turning over some volumes of his sacred music, I find that "a paraphrase of the 34th chapter of Isaiah by Mr. Cowley," set also for bass voice, extends to 228 bars. The "lamentations" contain 301 bars, but that is inclusive of many symphonies, and the time is often quick, while Purcell's cantata, being throughout slower, would take certainly longer to perform. This is of course a trivial point, but it is remarkable how alike in character the works are. Both contain an alternation of recitative and measured melody. and are attempts to interpret the sense of the Bible, verse by verse, into music without any of the aids of contrast afforded by the choir or change of voice.

That such inward musings, however distinguished by concentrated expression, should be found dreary by the general public is only natural. People demand, above all things, variety, and variety in thought and expression is naturally not so obvious as variety in out-But to musicians this very ward form. sameness of form should be an interest. It enables them to perceive the range of varied effect which the genius of the composer can give to one human voice, apart from all adventitious aid.

But there is another reason why neither Parry nor Purcell are easily intelligible to an ordinary audience. They use, as I have tried to show, a form of expression which is unfamiliar to our ears. We are accustomed to German and Italian phrases set to English words, so twisted as to suit them, and here being perfectly suited to the rest. The Purcell is the inspiration of our mother tongue pure and

E. D. R.

simple. It is for this reason that Dr. Parry's in a sketch ("Zweite Beethoveniana," p. 237) music has for English musicians so absorbing an interest, and it is for this reason that, great as he has shown himself in the composition of can be said; for when Beethoven tried again instrumental music, we look rather to his he only got half way towards the finished form. cantatas and oratorios to influence the future He wrote, it is true of our national music, and await his new work, "King Saul," with the utmost interest.

We have an ever-increasing fund of musical talent in this country, but we have hitherto lacked that national individuality which Wagner declares essential to all real music, and which the English choral works, if composers will follow true English traditions, will some day

give us.

BEETHOVEN'S SKETCH BOOKS.

By J. S. SHEDLOCK, B.A.

SECOND SERIES (continued). III. — SONATAS, DIABELLI VARIATIONS, SYMPHONIES, "LEONORE" OVERTURE, SYMPHONIES, MASS IN D, &c.

Sketches of the early Pianoforte Sonatas (Op. 2, Nos. 1, 2, and 3) are scarce. Here is one from the development section of the opening movement of the Sonata in A (No. 2):



Among sketches for the Sonata in B flat (Op. 22) we meet with the following passage from the Rondo-



The composer had not yet hit on the happy expedient of commencing the counterpoint to the bass motive on the second quaver of the bar.

Again, with regard to the theme of the Variations in the A flat Sonata (Op. 26), Nottebohm shows us that the middle section of the theme was at first very different. But more than this



but followed it by-



which is tame and monotonous as compared with the published version.

Here is a sketch for the opening of the first movement of the Sonata in E (Op. 109)-



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but soon afterwards, on the same page, comes-



as in the published version, except for the Then we have one of the crotchet stems. Adagio espressivo



Let us now turn to some interesting sketches of several of the Diabelli Variations (Op. 120), none of which have been given by Nottebohm. If the Breitkopf and Härtel edition be compared with the Peters, it will be found that in the second part of Var. 12 the former has one bar less than the latter, in which



is omitted. Now a sketch of this variation differs considerably from the printed version, and cannot therefore be strictly compared. It is, however, curious to note that in the sketch the second part commences directly with-





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the passage is terser, bolder than in the printed version.

The sketch of Var. 14 commences thus-



which, with its closer drawing together of the motive in the second bar, is thoroughly Beethovenish.

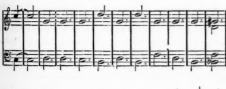
In the following sketch of the last four bars of Var. 16—

Var. 16 (marked 13), last 4 bars.



we see how carefully the composer laid the harmonic structure on which he built his figuration.

And in the following -









we have a most remarkable sketch of Var. 20, remarkable alike in its differences from and likenesses to the printed version. By the way, do not the first bars recall the opening of the Arietta of the Pianoforte Sonata in C minor (Op. 111)? Beethoven had both these works in hand at the same time.

On a loose sheet in the Berlin Library we find-



These are passages from the Pianoforte Concerto in G; the first will be found on p. 47 of the B. and H. score, the second on p. 43, and the last on p. 14.

Genius has been named the art of taking pains, and here we find Beethoven carefully fingering special bars; and the fingering itself is of no ordinary kind. The note to the second example remarks that the thumb (curiously marked in the examples by a 1 with a dot over it) or first finger is to be immediately passed under. He means under the other fingers, so as to be ready for the d at the end of the bar.

In "Ein Skizzenbuch von Beethoven," of Nottebohm, there is a long sketch of the Finale of the Symphony in D, and in his "Zweite Beethoveniana," pp. 244 and 245, there is another of the first movement. The two following, however, the one (a) of the third movement, the other (b) of the Finale, are new, and, apparently, earlier than the abovementioned—



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In a Sketch Book (Q. 38) we find two passages belonging to the first movement of the C minor Symphony. Beethoven writes in pencil-



and then underneath in ink-



and again-



which should be compared with the corresponding passage in the Symphony (B. and H. score, p. 6). Beethoven never seemed to get at once what he wanted. Patientia vinces must have been his motto.

Here are two attractive sketches from another book (W. 30); one of the Scherzo, which should be compared with No. 4, on p. 63 of Nottebohm's "Beethoveniana



and the other of the Finale, and, apparently, a very early one-



On a loose sheet we have a sketch of the close of the slow movement of the C minor Symphony, beginning-



the lower part evidently to be read in the bass, the upper one in the treble clef. Then comes a long sketch of the Scherzo, beginning-



On the next page, however, we find the following extraordinary version in big notes, and written with the master's special (red) pencil-



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the ending of the movement as originally planned.

Of the so-called* second and third "Leonore" Overtures only few sketches exist. Of the former Nottebohm gives five ("Zweite Beethoveniana," pp. 453 and 459). To these we are able to add a few more from a Sketch Book in the Berlin Library. The first refers to the opening Adagio-



It ends with the opening of Florestan's air. This theme is common to the second and third Overtures: there are, however, slight differences, and from them we are able to decide that this and, most probably, the sketches which follow on without interruption refer to No. 2. The series of dotted minims which precede the Florestan theme seem to refer to the bass of the passage which immediately follows this theme in the published version.

Then we have an attempt at the principal theme of the Allegro-



This certainly recalls



in the Coda of No. 3; but here it seems a first idea, for the theme now gradually takes shape. Lower down, and written in very clear notes in pencil, comes-



^{*} The Overture published after Beethoven's death as Op. 138 was supposed to have been written for Prague in 1807 or 1808, and, in this case, the above would really be the first and second. It must, however, be remembered that Schindler states that the one published as Op. 138 was really written first, and set aside as not being of sufficient importance. Otto Jahn, too, in the preface to his vocal score of the open "Leonore," in its first and second versions, considers that there is no true foundation for Seyfried's statement that it was written for Prague.

Then begin workings with the dotted minim in the second bar. And, finally, we arrive at—



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The passage would seem to be in the key of A flat. Just before this, however, occurs the Florestan theme in augmentation—



The above ought to be compared with Nottebohm's first sketch ("Zweite Beethoveniana," p. 453); there we have double, here quadruple augmentation as in the published Overture. The workings for the Coda do not as yet show an approach to the printed version. The following, however, points towards the close—



Of several short sketches which seem to refer to passages in the opera, one is of particular interest. It is as follows—



Now in the original form of the opera (as performed in 1805) the concluding bars of the Terzet, "Euch werde Lohn," differ from those of the published version, and are as follows—



Possibly the first sketch for the great Mass in D is to be found, not in a sketch book, but in a remarkable autograph preserved in the Royal Library, Berlin. As a preparation for his work he wrote out the Latin words, marking at the same time the quantities. In this document, written in 1818, we find the following—



That was evidently a favourite theme with the composer. We meet with it again—or, to be exact, the first five minims—among some sketches for the C sharp minor Quartet, in a book which, according to Nottebohm, was not used by Beethoven until the Mass had been finished and produced.

There are sketches for the Mass in an important book belonging to A. Artaria, but there are one or two interesting references to it in the Berlin Library Sketch Books. Here is one—



and here, for the sake of comparison, the passage in the Mass to which it refers—



The first bar of the above sketch is a fore-shadowing of the bass of the ff passage preceding our quotation—



In another Sketch Book (F. 78), at the top of a page, we come across the following—

Wünsche den Augustinen mit diesen 2 Chören* — eine Messe oder Te Deum Laudamus.

followed by—

and then-



(See B. and H. score, p. 136.)

the lower stave requiring of course the C clef on the fourth line.

On the other side of the page we find-



which really bears no resemblance to the printed

There is a Sketch Book (Gr. 5) devoted entirely to the Mass in D, and written almost entirely in pencil; some of the sketches have been inked over. It would seem as if this book

* Two words here are illegible.

must be a treasure-store from whence to extract interesting examples; but in many cases it is impossible even to follow the thread of the composer's thoughts.

very last sketch is-



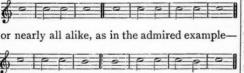
(The parts for violins and basses, p. 204, bars 5 and 6, of B. and H. score.)

With this sketch we must conclude the second series; not, however, for want of material, for the master's Sketch Books seem inexhaustible.

IS MUSIC PLAYED OUT?

WE at once hasten to re-assure our readers who may fear that the query at the head of this article is intended to initiate a correspondence, such as our daily brethren delight in at this season of the year. No, our intention is simply to confront the reader with certain remarkable facts and figures which will give him, perhaps for the first time, some idea of the vastness of the domain of music; and when this is duly apprehended, there can be, we opine, but one answer to the question.

It is common to hear musicians complain of the difficulty they have in finding anything new to say, now that so very much has been written, and wonder is frequently expressed that the possible combinations of the seven notes of a key are so numerous; but few people have the least idea how inexhaustible those combinations actually are. In speaking of the possible changes which may be rung on a peal of six, seven, or eight bells, an array of figures is often given which does not impress the mind as it should. Let us seek a more striking illustration. smallest and simplest complete musical idea is the single Anglican chant, which contains but ten essential notes, and these may be all alike, as in the celebrated chant of Clang-Chang-Foo:



or even all different, as in the following exceptional case-



the ten notes may be almost any note of the key, the last, however, must be the key-note and the last but one anything but the 4th or 5th of the scale (these being unavailable as Not counting a wild page at the end, the cadences); a few progressions among the other notes, too, will have to be barred, as being unmelodious, but not many. If you attempt to calculate this out you will find the figures mount up in the most surprising way. first note, for instance, being any note of the scale, and the second also, the combinations of the two are 49, and of the first three notes (deducting a few unmelodious results), 340. The simple phrase of four notes, therefore, forming the first half of a single chant may take upwards of 4,000 forms, while the number of possible complete chants, differing in at least one note, is over sixty millions! Think of it! one note, is over sixty millions! Our next door neighbour, who spends four hours every Sunday in tormenting our nerves by grinding out chants on his harmonium, would only just be able to get through the entire collection if he played steadily along to the end of his unnatural life. Printing them at six to the page, in books of 500 pages, they would form a library of twenty thousand volumes, such as would break down the walls and floors of his villainous little villa. Now if there are so many possible chants as this, and we allow that only one in a hundred of these is really good-surely a modest estimate-we have still a possible repertory of six hundred thousand beyond the few hundreds already in existence. And if this is true of single chants, it is sixty million times more true of double chants and, à fortiori, of larger compositions to an absolutely overwhelming extent. have here only considered the bare bones of melody, not regarding the multitudinous differences formed by passing and auxiliary notes, harmonies and rhythmical accentuation. It is surely obvious, then, that the raw material of music-that is, the phrases which may invented - is practically inexhaustible, and when you also consider that composers as rarely trouble to invent new phrases as do poets to coin new expressions, but prefer to exercise their art in combining and building up existing material into endless new designs-considering all this, we say, the vastness of music's domain So, young becomes almost awe-inspiring. composer, the next time you get disheartened over the unoriginality of your latest ballad and feel tempted to believe that all the good ballads have already been composed, remember that if every human being in the world had done nothing but write ballads from the creation of the world until to-day, they would not have exhausted the possibilities of even that one limited form. And if only one in a million of these productions had been what we should consider interesting, still all the libraries Now how many such chants, think you, would it be possible to compose? Before answering them. You can check this calculation during hastily, just consider the limitations. Each of the holidays if you like.

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Sirs,—It may, perhaps, be worth recording how I have overcome the weakness of the ring finger, since, being anxious to make myself an accomplished pianist, I set myself to work with the aid of my anatomical knowledge to try to remedy the defect, and with perfect success. am thoroughly convinced that the defect is not a mechanical one to begin with, but a physiological one-that is to say, that it is not due to the connection of the extensor tendon with that of the little finger, and sometimes also middle finger, but to want of development of the muscles acting upon the ring finger through want of use in early life, so that it thus falls a long way behind the other fingers, not excepting the little finger, in strength. What is required, therefore, is some gymnastic training, and for this purpose there is nothing so useful as an ordinary table napkin ring about an inch in diameter. The ring must be gripped between, first, the little and ring fingers as hard as possible almost, whilst at the same time it is twiddled about between the two fingers by raising one and depressing the that it is not due to the connection of the extensor tendon between the two fingers by raising one and depressing the other alternately. In this way the interossei muscles are put into action and developed. At first it will be difficult and painful and soon produce cramp in the inter-metacarpal space, and the ring should then be transferred to between the ring and middle fingers, after which it may be placed between the middle and index fingers and the action repeated; but for some time the exercise between the two latter fingers should be only of short duration, until it is felt that the grip between the ring and little fingers is as great as between the other fingers, for the great object is to make all the interossei about equally strong. At the same time the ring may be twiddled after placing it flat on the table between the thumb and index finger in various ways, in order, first, to practise the action of doubling the thumb under the palm, so necessary in scale passages; and, secondly, to practise the action of abducting the index finger by pressing and rotating the ring firmly between the palmar surface of the thumb and the side of the index finger whilst strongly flexed. I may further state that an immense gain in facility of execution can be obtained by those possessed of comparatively short fingers by gradually stretching the web between the fingers, for this is very often one of the great obstacles to the stretching of the fingers far apart. . . . All that is wanted is a flat piece of wood about three-quarters of an inch wide-the handles of a good many brushes may be found to be just the thingwith rounded edges, which is then firmly pressed and see-sawed, as it were, between two adjacent fingers with the object of trying to drag the skin on the insides of the fingers down towards the web alternately. Care must be taken, however, not to press too hard, for I have several times rubbed a little bit of skin clean out.

Probably some who read these lines may feel inclined to make the experiments they recommend, and, further, to communicate the results to the Editor of this journal.

THE Chicago Newberry Library has purchased nearly 3,000 volumes of sacred music collected by Mr. Hubert C. Main. They include English hymn books and pointed psalters, old singing books from The Hague, from Switzerland, and from Germany, together with a comprehensive collection of early New England publications of sacred song. It is in these last-named that interest chiefly concentrates. The dates on the title-pages range from 1711 to the present day, modern examples being extensively represented. While many of the books are worn with age and use, they are in excellent preservation and a source of interest to musician and antiquary alike. In this collection is "The Continental Har-

Mr. Billings laments in a foot-note the niggardliness which prevents people buying a hymn book of their own instead of depending on the clerk or deacon to read to them line by line. He plainly asserts that under existing conditions the deacons appear to have a monopoly of learning, and are the only people who know how to read. This last forcible imputation may not have been without effect, for Mr. Billings's book reached a number of editions. The book opens with a dialogue between master and pupil, in which Mr. Billings enlivens the dry principles of other people's invention with some anecdotes of his own. After quoting the Italian proverb, "God loves not them who love not music," he tells of a Quakeress who regarded the art as a worldly pastime. Nevertheless she allowed her two nieces to attend his singing school and came herself, as she expressed it, "to see the girls safe home." "And what is most diverting," chronicles Mr. Billings, "is that she always came an hour before school broke up, and that was, as she said, to be there in season, but her pretensions were so thin they were easily seen through, for if I am not much out of my conjectures she was as highly entertained as any of the audience. Yet," he concludes, testily, "this woman would never acknowledge that music was any gratification to

THE approaching month will bring with it one of the most important musical events of the yearthe Birmingham Musical Festival. This will take place on October 2, 3, 4, and 5. The great Oratorio—the production of which in 1846 gave this Festival its brightest lustre of distinction - will appropriately open the function; in the evening Berlioz's Te Deum, with Brahms's Symphony, No. 2, and other pieces will be given. Wednesday will, no doubt, be the day to which the interest of musicians will specially be directed, as it will witness the production in the morning of a new Oratorio, "King Saul," composed expressly for the Festival by Dr. Hubert Parry. The artists engaged for this work are Miss Anna Williams, Miss Marie Brema, Miss Hilda Wilson, Mr. Lloyd, Mr. Andrew Black, and Mr. Henschel. In the evening a Cantata by the late Goring Thomas will be presented for the first time. It is entitled "The Swan and the Skylark," and has been scored for orchestra by Professor Stanford. Sullivan's "In Memoriam" Overture and the "Hymn of Praise" will complete this Concert. On Thursday morning "The Messiah" will be given; and in the evening Mr. Henschel's "Stabat Mater" will be produced, associated with Schubert's "Unfinished" Symphony and other works. Cherubini's Mass in D minor will be performed on Friday morning, with Palestrina's "Stabat Mater," the Good Friday music from "Parsifal," and Mozart's E flat Symphony; and the concluding programme in the evening will inculde Schumann's "Faust" and Beethoven's Choral Symphony—a fitting termination. Besides the artists already named, Madame Albani, Madame Marian McKenzie, Mr. Iver McKay, Mr. and Mrs. Henschel, Mr. Brereton, and Mr. Eugene Oudin are engaged.

SACRED and profane writers are in agreement as to the harmony which prevailed among the early Christians when they were few in numbers, and were a contemned and persecuted community, even their worst foes being fain to exclaim "See how these Christians love one another!" But when the Church mony," containing a number of anthems, fugues, and choruses in several parts, compiled by William Billings and heresy, and all sorts of opposing sects sprang up, in 1794. Possibly not from purely unselfish motives,

to have at heart. History is wont to repeat itself, and an example occurs in the various relationships of the devotees of Richard Wagner, When the name of the Bayreuth poet-composer could not be uttered without a sneer, or words of the utmost opprobrium, his scanty followers stuck shoulder to shoulder, and in fact constituted themselves a kind of mutual admiration society. But victory has crowned their efforts all along the line. Wagner spells money to all who deal with him judiciously, either in the opera-house or the concert-room. reports from the Continent may be trusted, this state of things is by no means an unmixed blessing. A coolness has sprung up, it is said, even between those twin strongholds of the new faith, Bayreuth and Munich. The authorities in the first-named place are by no means well pleased that a rival series of performances should be given in the Bavarian capital, running concurrently with those at Bayreuth, and at prices more within the means of ordinary amateurs. This feeling of soreness has been accentuated by reports confidently made that in some respects the Munich performances were superior to those in the Franconian head-centre. Then those Germans who are hopelessly possessed by a spirit of Chauvinism have been loud in their denunciation of the engagement of English-speaking artists, and here again fuel has been added to the flame by the opinions of impartial critics as to the vocal superiority of Mesdames Nordica and Marie Brema over the majority of the Teutonic artists. Other smouldering fires might be indicated, but enough has been said to show if, according to Shakespeare, "Sweet are the uses of adversity," so occasionally it might be said in antithesis, "Bitter are the results of prosperity."

Wherein, if anywhere, lies the vaunted superiority of the Bayreuth performances? This question is frequently put, and not without a show of reason, in view of the fact that in many respects other opera-houses may claim equality, if not even superiority. Thus Covent Garden can boast of artists of higher vocal attainments, and Mr. Irving has presented us with scenic effects quite as near to perfection as any of the beautiful pictures in "Parsifal" or "Tannhäuser." Nowhere, however, is the *ensemble* so perfect; in no other theatre is each detail so cared for, and, be it remembered, in no other theatre are the conditions for witnessing a performance so favourable. The darkened auditorium and the hidden orchestra make it possible to concentrate the attention on the drama and to ignore the machinery to an extent impossible elsewhere. Bayreuth has also a use that must not be forgotten. It keeps the chief German opera-houses up to concert-pitch. The result of putting upon the Bayreuth stage Wagner's earlier operas has been that other theatres have been led by a spirit of emulation to refurbish their representations of these works. The amicable rivalry of Dresden, Berlin, and Munich with Bayreuth can only have good results in raising the standard of the performance of the Wagnerian music-dramas, at any rate on the German stage. At Munich, for instance, where the citizens have long enough regretted their deafness to Wagner's proposal to found his model theatre on the banks of the Isar, a cycle of Wagner's works has been given as a supplement to the Bayreuth Festival, and rendered with a completeness due indirectly to Bayreuth. This shows that the Festspielhaus has its mission, quite apart from its present monopoly in "Parsifal," a monopoly, by the way, which most of those who have witnessed this mystery-drama must wish should continue.

THE novelty of the Festival was, of course. "Lohengrin," which had never before been mounted at Bayreuth. The policy of reviving such popular works as "Tannhäuser" and "Lohengrin" at Bay. reuth is defensible by the very reason of their popularity. Just as the popularity of Handel's "Messiah" has made it suffer in performance through an accumulation of bad traditions, so these early operas are in danger of suffering from the care-lessness which familiarity begets. In England especially has "Lohengrin" been maltreated by the numerous cuts to which it has been subjected. The gradual growth of distrust in Elsa's mind is so much more clearly depicted when the work is given in its entirety that it is to be regretted the conditions of theatre-going in London seem to make it impossible to perform "Lohengrin" according to the composer's intentions. "Lohengrin" is, in most respects, so admirably produced on the chief German stages that there was perhaps less marked superiority in the Bayreuth performance than is the case with any other Wagnerian work. In respect of the hidder orchestra and the perfect arrangements of the auditorium, Bayreuth, however, stands quite alone, so that, solely on this account, the pains expended in journeying to the Franconian capital to witness even this familiar work are not lost. Indeed, the absolute artistic success of Wagner's theatre makes it a matter for surprise that it has not been the model for others of the kind. In England the question of finance of course stands in the way, for the seating arrangements are far from profitable, save under extraordinary circumstances.

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Some of the lessons to be learned from the experiences of the recent opera season were discussed at length in our last number, but there is another to which attention may be briefly directed. Time was when managers were content to place trust upon a stale repertory and upon artists some of whom lagged superfluous on the stage. Sir Augustus Harris, in his late enterprise, flew to the opposite extreme, and produced novelties in such quick succession that no time was given to assimilate them properly, and there would be every excuse for his aristocratic subscribers "La Navarraise" and "L'Attaque du Moulin,"
"Signa" and "The Lady of Longford." This, how. ever, was by no means the greatest of possible evils. Only by many performances can it be ascertained whether the English public, always reserved in attitude towards that which is new, is likely to take any fresh work of magnitude into permanent regard, and when one novelty is produced only to be thrust aside in order to make room for another, the needful test cannot be enforced. As to the strain involved upon all concerned in carrying out the decrees of the too enterprising impresario, no frequenter of Covent Garden could fail to note its disastrous effects. Wearied with never-ceasing rehearsals during the day, the per-formers came to their duties at night in no fit condition to render justice even to the most familiar operas, and slovenliness sometimes reigned supreme from the supers at the back of the stage to the Sir Augustus orchestra in front of the footlights. Harris, who has done so much to revivify lyric drama in this country, may be earnestly counselled to adopt a more moderate policy next season. There are other examples of the new blood-and-thunder school of opera in which the apparent aim of all concerned is to break as many of the Commandments as possible, from which he might make selections; but if he is wise he

secure more excellence in ensemble than was possible during his last season.

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A CERTAIN firm of organ builders recently proposed that they should supply an organ for a new church. This was the reply :-

Dear Sirs,-Yours of July 8 at hand. I would first say we do not desire a pipe organ in our new church; we have no place for one. We are not quite ready to sell our birthright to heaven yet. We are commanded to make melody in our hearts to the Lord, not on pipe organs, or horns, or fiddles. There is more glory to God in the music of a splinter on an old rail caused by the wind that God of a spinter on an old rail caused by the wind that God causes to blow than there is on ten thousand pipe organs. God is sore displeased with manufactured wind worship. Read Amos vi. 1-6; Eph. v. 19; Col. iii. 16. God bless you! I hope you will give this matter some serious thought in the light of Jesus and the Judgment. If you do, God will lead you out of the business.

One would like to ask the writer of this epistle a few questions. For instance: the "heart" being here opposed to organs, horns, and fiddles, it is obvious the term is used in its literal, physical sense. Now, how do you make melody, in the literal sense, in a heart? If the writer knows that "to make melody in our hearts" is a figurative expression, why does he juggle with the phrase for the purpose of making it mean what it does not mean? If, on the other hand, he does not know that it is a figure of speech, then he is a very ignorant person, and in that case his assumption of the right to teach others would be ludicrous, as well as impertinent. Again, "the music of a splinter on an old rail caused by the wind," is be made by mankind. The sounds of Nature are often very pleasant, but to call them "music" (except in a figurative sense) is—we repeat the expression—to juggle with words. If the writer really thinks that the sound of the wind against a splinter of wood is a nobler manifestation of Divine Wisdom than the sound of that King among instruments which "God's good handiwork, the man He made, hath made," his mental condition must indeed be pitiable.

THE British Museum has just had the good luck to add an important acquisition to its large collection of valuable printed music. At a recent sale there turned up a copy of the sixth book printed by Ottaviano Petrucci, the celebrated printer of Venice and Fossombrone, a book so rare that hitherto only an imperfect copy of it had been known to exist. As the sale in which it occurred was not one that attracted the attention of many collectors of old music, the Museum succeeded in acquiring the book at no very exorbitant price, and it is now added to the goodly array of Petruccis which the national collection already possessed. The work in question is entitled as follows: "Motetti De passione De cruce De sacramento De beata virgine et huiusmodi. B," and the imprint is dated at Venice, on May 10, 1503. Both Anton Schmid (the biographer of Petrucci) and Ambros only knew the book by name, and even its correct title was a matter of conjecture until the discovery of the Museum copy. It was first described in the Monatshefte für Musik-Geschichte for 1873, by Dr. F. X. Haberl, the learned editor of Palestrina, who found an incomplete copy in the Library of the Liceo Musicale at Releana.

will hold his hand for a time, and labour rather to forms a continuation, Dr. Haberl conjectured that secure more excellence in ensemble than was possible the title ran "Motetti. B. Numero trentatre. B.," but this is now known to be incorrect, the real title of the work being in the form already given. The book is an exceedingly fine specimen of Petrucci's typography, and is peculiar owing to all the parts of which the music consists being printed on opposite pages, instead of, as was usually done, in separate part-books.

> THE Rev. H. T. Armfield, Rural Dean of Halstead, Essex, asks us to quote a letter from his pen which do so with pleasure, and heartily commend its contents to all who are interested in the spread of musical culture:-

Sir,—It will interest many people in the county to know that on the motion of an esteemed lay member of our body, and without a dissentient voice, the Technical Education Committee for the Halstead district have lately resolved that it would be both popular and useful to add vocal and instrumental music to the schedule of subjects issued by the Technical Committee of the Essex County Council. At one time it was fairly questioned whether the subject came within the terms of the Act. That doubt, however, seems to be now removed by the fact that some three or four County Councils in the North actually have the subject in their lists. What they can do in the North, we can do in Essex. If this were done here we should soon have the unjust reproach rolled away that the Essex man has no powers in music. He has the same powers as anyone else; but he has never had the chance, and therefore he has no traditions. About here the young fellows fore he has no traditions. About here the young to are simply wild after it. And the results are really surprising. In this village we had last winter a singing class taught by a lady. They began with thirty-five and increased to about fifty—exclusively from the rural population. But at about fifty—exclusively from the rural population. But at the end of the season they sang to me two modern fourpart songs quite unaccompanied. They made, of course, precisely the mistakes which a musician would have expected, but they carried it through to the end and came out well in pitch. Nor are the moral and social effects to be ignored. Lately a young ploughman began to study instrumental music under my auspices, and after ten or twelve weeks his master told me that the civilising effect upon him was remarkable; that he was quite changed, and that they found the change in him when he was in the furrow about his work.

H. T. Armfield, M.A., F.S.A., Rural Dean of Halstead.

The Rectory, Colne Engaine.

The Rectory, Colne Engaine.

A New York contemporary expresses surprise that in an English musical magazine Brahms's beautiful variations for orchestra on Haydn's "Chorale St. Antoni" should have been spoken of as a "weariness to the flesh," and comments as follows: "Well, well! the British music-writers are getting along, but it's slow work, my masters, slow work. Some day they will reach Tschaikowski, and then look out for trouble." For the information of American musicians and journalists generally we make this an opportunity for saying that as all English musicians and critics of standing have long ago recognised the genius of Brahms (this does not mean that he is fanatically worshipped or that his faults are ignored), it is considered a sign of independence by a certain small clique of writers in this country to systematically attack that composer whenever it is possible to do so. The underlying principle is the same that actuated the Irish gentleman, who, in reply to a question regarding his politics, said, "I'm agin the Government." There is also the conwhich is given in Vol. II., p. 344, of Gaspari and Parisini's Catalogue—wants two leaves. By analogy with Petrucci's first collection of motets, of which it

question no notice of the fact would have been taken. He sneered at them, and the result is a paragraph mentioning the name of the journal in a New York paper. The advertisement is obviously cheap at the price.

It is proposed to erect in New York a memorial to be poet Heine. The project emanates from the the poet Heine. "Heinebund," a singing club which has been estab-lished in the American capital since 1869. The memorial is to take the form of a fountain, surmounted by a figure of the Loreley and bearing on the pedestal a medallion of the poet in profile. The work was intended for Düsseldorf, where Heine was born; but the municipality having refused (on account of Heine's radical tendencies (!) and irregular life) to sanction its erection there, the sculptor, Mr. Ernest Herter, has offered to present it to the City of New York. The Heinebund will give a grand Concert next month in aid of the fund. The scheme has our cordial good wishes, but all the same there is not the least need of a monument for Heine-he has already an imperishable one in the countless settings of his poems by musicians of every nation. While the songs of Schubert, Schumann, and Liszt (to name only these) find singers there is no fear that the memory of Heine will fade. And as regards Düsseldorf—Heine belongs to Europe. Düsseldorf is merely an unfortunate accident in this connection.

A CHANGE OF AIR.

In August—London then is not A wonderfully bracing spot, But usually rather hot—

The most preoccupying care
Of matron, maid, and man, you know,
Of masher, merchant, medico,
Of money-lender, high or low,
Is just to seek a change of air.

So he who has to sing or play, And study music day by day, Determines he will go away

For some refreshing change of air. He wakes. What music is at hand, The plash of waves on stones or sand? Oh, no; a cheerful German band. Mascagni dogs him even there.

He rises. While he neatly shaves, He still can hear no plash of waves, Some new, nomadic, noisy knaves Play "Di, Di, Di"—his words are blank.

He brushes hair, a little long,
To strains of some such "comic" song.
He breakfasts. Still performers throng,
And play "The Man that broke the Bank."

He strolls by waves described as sad; What wonder if they are, when bad, Bold, blatant brigands grind like mad That "Bicycle" they "made for Two"?

He cannot loiter by the sea,
Resembling Lucy. How can he,
If niggers force him still to flee,
By singing "Linger longer Loo"?

He bathes. The sea is rough; to cope With cresting waves he holds a rope, But loses this, his only hope,

But loses this, his only hope,
When sounds "The Lost Chord" from afar,
So mad is he. With mournful mien,
He struggles back to his machine;
A cornet solo in between
Is played—"B dunno where 'e are."

He lunches, wishing he could hang
The brutes who blow, the beasts who bang;
What bygone boys once blithely sang;
"Ta-ra-ra-boom-de-ay" recalls.
He plays at tennis; balls behind
A quickset hedge he has to find,
While Southern bandits blandly grind
That air which tells of "After Balls."

He dines; he smokes by moonlit sea.
Perhaps he flirts, why should not he?
Musicians are but men, you see.
"O Liza!" wakes the silent deep.
He hastens home; to bed he'll go.
But Morpheus mocks his restless woe;
They're strumming in the room below
"The Garden"—hang it all!—" of Sleep."

FACTS, RUMOURS, AND REMARKS.

"ALL things die," sang the poet, to which may be added "even nigger minstrelsy." However startling, it is a fact that the black-visaged itinerants are rapidly ceasing to be the favourite discoursers of discord at our seaside holiday resorts. Bands of Pierrots, with whitened faces, clad in the conventional redundant garments and armed with violins and mandolines, have gained so much popularity that, as in a larger field, the white men threaten to exterminate the black. There is room in this change for congratulation. The dress is certainly more artistic than the absurd and aggressive costume of the niggers; and the mandolines, with their shivery and querulous tones, are far more acceptable than the assertive twang of the banjo, the snap of the canni-balistic bones, and the thud and jingle of the tam-Here, however, satisfaction ends. black man may become white, but, to parody a wellknown line, "the scent of the bones will cling to him still," and in spite of his powder and lavish display of laundry, he still continues to sing of the drivelling idiotcies of the drunken man or the vagaries of the vacant mind. There is, however, one gleam of hope. If the seaside entertainer finds the more artistic dress pay better, it may dawn on him-during the next century or so-that a more rational song, which should contain a modicum of wit, might also cause a still further relaxation of public purse-strings. We all know what Carlyle has written concerning the mighty influence of clothes, and St. Cecilia was, after all, a woman, and so perchance may be successfully wooed, even by the whitened black man.

Discussing the attempt made by Ambros to define "the boundaries of music and poetry," an American reviewer remarks:—

But why should any attempt be made to define the boundaries of the illimitable? Who can say what is impossible, either in music or poetry? In physics alone, in these times of high mental activity, almost every day proofs are advanced that things which have universally been deemed contrary to all experience are, nevertheless, true. . . . Possibly to Æschylus and Sophocles the Shakespearian comedy, if described ever so marvellously well, might appear artistically impossible; and to Pythagoras and Aristotle, say, Mendelssohn's music to "Midsummer Night's Dream" would be simply unthinkable. To as, both are accomplished facts; and we do not greatly care whether the play be given as a prologue illustrating the music, or if the music be first rendered as an introduction illustrating the play. For we regard the Shakespearian comedy and the Symphonic Poem in many particulars as precisely analogous. Both are plays; one with, and

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one without words. . . . In both we move from scene to one without words.

In both we have a week from dream to dream; and there is apparently no imit to illusion. In neither are we held chained to common sense or the final Q. E. D. We do not want the "Ghost" ense or the final Q. E. D. We do not want the "Ghost" in "Hamlet" put under a lime light in the centre of the stage, nor so to label every phrase in music that nothing is left to the imagination; but would rather barely see the apparition, and but dimly descry the illusions of the symphonist; for it is the illusion in either case that delights. Realities are frequently tiresome enough in this most prosaic nineteenth century; and so much so that it is most refreshing to find ourselves emancipated from rigorous logic, and roaming in a sort of dreamland, making mantic adventures and experiencing the childish delight akin to that first felt in the nursery when fairy tales were

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THOSE who complain of certain operas (Wagner's, for instance) because the music interferes with the progress of the action—renders the work "un-dramatic," as they are fond of putting it—may profitably weigh the following by the same writer:-

When the feelings are enlisted in the Shakespearian comedy (say, "As You Like It")... we are not so fastidious respecting the hurrying forward of the plot; and similarly, when the soul is made to soar on a beautiful melody in a truly grand opera, we are equally desirous to give it time to unfold and spread itself (in tatenso), however much the action may be impeded. It eems therefore to matter little whether one dreams on, carried with the tide of poetic emotions or the purely musical ones. Still less, if able to pass an examination respecting the boundaries of either, and prove that there is or is not an overlapping. or is not an overlapping.

The fact is that a dramatic representation approaches so much nearer to an imitation of real life than any other art, that unthinking persons fly to the conclusion that this imitation is the end of the drama, whereas, of course, it is merely one of the means by which the drama effects its purpose-that of elevating, interesting, moving, and amusing the spectator.

MUSICAL criticism in San Francisco is not everything that it should be, if we are to credit the following from The Wasp, a weekly paper of that city. Says

It is of no use to conceal the fact that criticism in San Francisco is in a rather primitive state, because proper importance is not given to it by our local newspapers. It is pretty well known that our musical critics, for one reason or other, are not persons adapted to their vocation. Criticisms, or rather musical reviews, are generally written only in a business-like manner to make the paper more attractive for a certain class of people; consequently insufficient to help the development of the public taste. Some are inspired by the false method of praising everybody, encouraging wretched mediocrities and protecting offensive charlatans. . . . Others are the means of advertisement to the writer, often a common and unsuccessful musician. Very few people have the patience to read those conglomerations of nonsense, without head or tail, and usually written in vile English. The persons employed as critics by such papers (daily and weekly) are utterly incapable planists, would be composers, vulgar pedants, and pre-tentious puppets who are in need of having their names constantly before the public in order to obtain that importance which their musical ability fails to secure. Hence they pompously sign their scribblings.

The last sentence is interesting, for we have been told of late, with some insistence, that if only critics signed their articles they would be loved by everyin San Francisco.

MADAME MELBA has been interviewed on the training of singers. Among a number of quite exceptionally sensible things she said :-

No voice should be trained before the sixteenth year. Up to that time the girl can study, get the rudiments of a general education. Then I should advise the girl to go to Paris and go to work. Voice culture is slow. The organ is too delicate to be forced or overworked. The musical training will leave plenty of time for the study of language, musical history, poetry, and physical culture. I consider the stage indispensable to the young student. She should see and hear all the operas, concerts, and comedies possible. . . I am not partial to a so-called musical education. In no profession is general intelligence more essential. There are many successful singers with positively ugly voices; but the singers are smart; their phrasing is good; they have good methods; they know how to act, and they bring the charm of health, taste, and personal refinement to bear upon the audience. That is what I mean by being essentially intelligent. . . . Too much stress is laid upon the term "beauty." It is a mistake. The word is misleading. Better results would accrue if young people tried to be healthy. Perfect health is absolutely necessary to the singer. Perfect health is personal attractiveness. Next to heredity, diet is the most important factor in health. I am well because I don't abuse my stomach. I know exactly the foods and drinks that agree with me, and I don't touch anything else. . . . To lay down a regimen for singers would be absurd. Each individual must work out her own health problem. I sing on a basin of soup or a dish of raw oysters. After the opera I have a hot dinner.

THE organist of a church not ten miles from Boston (U.S.A.) was recently called before the music committee for reprimand, and this, according to the Musical Courier, was the conversation that took place: "We don't doubt," said the spokesman, "that you know your business and can handle an organ; but to tell the truth we think-have thought for some time along back-that your pieces are too much like the opéry (with the accent on the second syllable), and seems to us the house of the Lord ain't exactly the place for opéry music." "Do you mean that my selections are too operatic?" asked the amazed organist. "Well, yes, that's about it. Now, for example, that solo Miss -- 'sang last Sunday morning—way up, then way down—that's the kind of music we object to in the house of the Lord." "Last Sunday! Miss——'s solo!" answered the organist, thinking back. "But, my dear sirs, that was 'I know that my Redeemer liveth.'" "Well, we don't know anything about that, but what we'd like is some good hymn tunes. A good rousing opening piece like 'Hold the Fort' we don't object to; but the opéry music, as we said before, we don't feel satisfied with it."

CHICAGO, we learn, is to have a new musical organisation-the "Marine Band"-which "is to be composed of the best material obtainable. It will be an auxiliary to the First Battalion of the Illinois Naval Militia. The novelty of the idea is that the band will be quartered the entire year on the model battleship Illinois, which is to be removed to an accessible spot on the lake front." On this vessel Promenade Concerts will be given and "no effort will be spared to make the band one of the most artistic organi-sations of the country." Very good, so far; but the next sentence reveals the chief attraction:—

body. But then, of course, human nature is different But then, of course, human nature is different used in San Francisco.

Original features are to be introduced that will spice the Concerts with an alluring sensationalism. Bombs will be used instead of cannon for bass accompaniments, a set of

gun will be used in military pieces, and fifty flash torches will produce the fire effect.

We discern here the dawn of a new branch of managerial activity—the spicing of Concerts with alluring sensationalisms. It is indeed obvious that in the near future entrepreneurs will find the services of a really capable and gifted "Concert spicer" absolutely indispensable.

THE English order of knighthood is a sore trouble to your foreign journalist. Our French contemporaries in particular exhibit a quite desperate combination of irritation and ingenuity when compelled to refer by name to any Englishman with a title. The fact is sufficiently extraordinary and amusing. But still more so is the discovery that our American cousins-or, at any rate, some of themare as foggy on the subject as the Ménéstrel itself. The New York Musical Courier manages, in a recent issue, to refer to "our only impresario" as "Sir Augustus Harris" and "Mr. Harris" within the space of five lines; and another well known American musical journal speaks of the same gentleman as "Sir Harris"! The worthy knight in question recently explained the Parisian avoidance of his Christian name as a result of French politeness.
"They think that 'Sir Augustus' would be unduly familiar," said he. But this, however plausible in the case of France, will obviously not fit America. Whatever the American journalist's faults may be, fear of the "unduly familiar" is not one of them.

IT is pleasant to note from time to time the improvements being made in the local musical arrangements at our holiday resorts. The original brass "Town Band," the satisfactory performances of which are impeded by the necessity of some part of the harmony being always "collecting," is gradually retiring to the back streets and giving place on the piers and band stands to well organised and competent orchestras. Foremost in the van of musical progress in this particular is Eastbourne, where, at the popular Devonshire Park, excellent performat the popular Devonshire Park, excellent performances are being given, under the able direction of Mr. Norfolk Megone. During the past month the works performed have included Beethoven's Fifth Symphony and "Leonora" Overture; Mendelssohn's "Italian" Symphony and his G minor Pianoforte Concerto; Wagner's "Rienzi" and "Tannhäuser" Overtures; and an excellent selection of high-class light music. May the success which have transfed these concerts induce other heliday. has attended these Concerts induce other holiday centres to go and do likewise.

THE programme of the four musical Recitals given during the past month at Edinburgh, under the title of the "Summer meeting," were of more than usual interest. Two were devoted to "German song writers of the nineteenth century" and two were made up of examples of "Music of the Keltic nations," the latter including an admirable selection of Breton, Cornish, Irish, Welsh, Manx, and Scottish folk-songs. The list of executants included Mr. Tobias Matthay and many other well-known names, and the whole scheme reflects great credit on Mr. Kennedy-Fraser, under whose management the Concerts were given.

THE Globe has apparently less belief in the endurance of steel, iron, copper, wood, and ivory than in that of human nerves and muscles. Commenting recently on the report that a Milanese change.

twelve chimes is ranged along the breakwater, a gatling pianist had played for twenty-five consecutive hours without abnormal fatigue, our esteemed contemporary remarks: "He is said to have been quite fresh at the end of the performance, but the poor piano must have been a shattered wreck "(!). Fortunately the manufacturer of the instrument is not named otherwise such an implication of fragility would certainly have led to an action for damages. The punishment of the modern pianoforte is often greater than its hearers can bear with equanimity, but the instrument generally comes up smiling.

> WE are assured by an emerald-hued contemporary that a Berlin house has hit upon the idea of selling music by weight. Songs cost two-and-a-half marks per kilo; pianoforte music is a little dearer, and for a kilo of Symphonies no less than four marks is asked. It is not stated whether the goods are sold quâ music or quâ waste paper; but as the prices quoted are too low for the former and too high for the latter, we may assume that they are offered as a combination of both, which is original. The system has much to recommend it. Works that are dry or that have been weighed in the balance and found wanting should always be sold by weight in fairness to the unfortunate purchaser.

> As a matter of course, Alboni anecdotes have been freely circulated lately in Paris. Here is one. A young contralto, with plenty of confidence and a decided tendency to embonpoint, sang before Alboni at one of Rossini's soirées. The great vocalist (at that time of enormous girth) was very complimentary. "Eh! Mademoiselle, you will equal me soon," said she. "Well, I hope so!" was the reply. And then she came down; for Alboni added, with seeming concern, "God preserve you from it; it is very annoying. I know something about it, and I warn you to take care of yourself."

> A LADY in the South of London who teaches the pianoforte announces-so the Daily Telegraph tells us—that she gives "two lessons for ninepence." Referring to the matter our contemporary speaks of the lady's fee as amounting to "fourpence half-penny a lesson." But we hope it is not so bad as that. Seeing that the purchaser of two articles of the same nature generally gives less than double the price of one, we think it justifiable to assume that the lady in question would ask probably as much as sixpence for a single lesson. But there! even at fourpence halfpenny the lessons may be dear!

> It is immaterial whether the conversation took place at Chicago or at Covent Garden, but it was overheard:-

> Mrs. Newgold (at Box Office): Are Opera tickets on sale here? Clerk: Yes, Madam. Do you require them for any

> particular date? Mrs. N.: Well, what night do Lohengrin and Carmen sing together?

> "THE Grand Old Robber" is avenged, and the avenger is that printer's boy! The Winnipeg Daily Tribune devotes nearly fifty lines to the now famous indictment, and thrice refers to the lecturer as "Mr. Ebenezer Trout" (!) The imp may be congratulated (it is holiday time) on having landed so big a fish. "Mr. Trout" might next try a dip into Bach for a

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COMPOSERS, it is well known, sometimes write hard things of critics. A recent attack of the kind is thus described in a Californian paper :-

"Composer Kelley has been devastating some valuable space in the Examiner lately by sloshing around as a critic of critics. His attitude has been that of a musical cowboy, so to speak, lassoing the wild steers of melody and flopping them on their ungainly backs, while he dismounts from his high horse and twists their tails and ties their kicking

"Sloshing around" is real elegant, and, to us at least, quite new.

ANECDOTES of M. Pachmann have been sorely missed of late. Here is one that we do not remember to have seen before. Someone told Pachmann that he was generally supposed to be of Hebraic descent.
"Non!" said he, proudly; "my father was a Cantor at Odessa, but my mother was a Turkey. I am a

According to the Irish Ecclesiastical Gazette, the following conversation between an English lady visiting the Parish Church in the South of Ireland and the Sexton :-

Lady .- Have you Matins here every day? Sexton.—Oh, no, indeed ma'am, we couldn't afford it!
But I lay down a cocoa-nut mattin' every Sunday morning.

Two ancient bronze Lures have lately been found near Nykjöbing (Isle of Falster, Denmark), at a depth of twenty-eight inches below the ground. They resemble in almost every detail the specimens in the famous collection of Lures in the Copenhagen

National Museum. According to the Rugby Advertiser someone there recently sang a solo from the "Daughters of Darius."

CHESTER FESTIVAL.

Is it not time that boy took a holiday?

(By our own Correspondent.)

THE ancient city on the Dee, famous of old for religious festivities, had an excellent "Music Meeting" in the week beginning July 22. Everybody now knows that a Chester Festival was established in 1772 and continued till 1829, when the celebrations were discontinued, to be resumed exactly half-a-century later. But a curious fact may not be so familiar, and a curious fact it is that the occurrence of the first series of meetings was not in the mind of the promoters of the present series when they took action. I shall not be far wrong in saying that the doings from 1772 to when, after a visit to York on the occasion of a Festival performance in the Minster, they asked each other why something of the same kind should not be wrought out in Chester, and straightway put the matter to a practical test. The present institution is therefore, in its origin, wholly

independent of the past, which did not even suggest it.

The arrangements for the late meeting were very complete and singularly efficient. I have never known a Festival on the same scale better equipped as regards executants; the orchestra consisting for the most part of performers drawn from Sir Charles Hallé's band, Mr. Willy and Bantock Pierpoint. Mr. J. T. Hughes presided at an organ provided by Messrs. Gray and Davison, who sent the instrument specially erected in Westminster Abbey for the Royal Jubilee, and the Conductor was, of course, Dr. Joseph C. Bridge.

The proceedings began, as is the Chester rule, with a special Service in the Cathedral Nave, at which the Bishop was preacher; the music, which included Mendelssohn's "Hymn of Praise," being rendered by the full orchestra and chorus, with Miss Anna Williams and Mr. McKay as principal soloists. The "Lobgesang" had a masterful rendering at this Service, the greater choruses being given with magnificent effect in the resonant church, and the symphonic movements, the second and third more especially, producing an impression which the congregation could hardly refrain from making known by means which the sacred character of the place prohibited. There was an immense gathering; many persons coming from Liver-pool and other towns to help in crowding the Cathedral. Monday and Tuesday, as is the wise custom at Chester, were devoted to rehearsals; the Festival proper beginning on Wednesday morning with "Elijah." Once more Mendelssohn's dramatic Oratorio drew a large audience, who listened with religious attention to the well-known strains. I am not, however, called upon to show the same zeal for the familiar, and it will suffice to state that the work was given efficiently. Miss Williams, Madame McKenzie, Mr. McKay, and Mr. Andrew Black were the soloists. Of the last-named it may be said that he sang the arduous part of the *Prophet* with dignity and dramatic Force. The evening programme was full of good things. We had, to begin with, an effective rendering of Beethoven's Symphony in C minor, the "religiousness" of which now passes, on these occasions, without dispute. Then came Mendelssohn's divine hymn "Hear my Prayer," with Miss Fanny Moody as soloist. It may surprise some to be told that Madame Moody made her festival début on this occasion. She was not in the best of health, but on this occasion. She was not in the best of heatth, but her artistic and expressive delivery of Mendelssohn's strains convinced amateurs that she deserves a place among candidates for further honours in such exalted service. After Mr. Willy Hess had played Max Bruch's Adagio Appassionato with charming effect, the pure and, as it seemed, ethereal tone of the violin penetrating to all parts of the Cathedral, Verdi's Manzoni "Requiem" occupied the remainder of the evening. That impressive composition had not previously been heard in Chester, and seemed to come as a revelation alike of the awful and the beautiful in religious music. To discuss the work here for the behoof of musical readers would be impertinence, since they must know it from beginning to end; but I may tell how it enchained the attention of an unaccustomed audience, backed, as it was, by the solemn influences of the locale. The performance, moreover, was one marked not only by general accuracy, but by the special effects always noticeable when executants are engaged in a task about which they are enthusiastic. Miss Trebelli, Madame McKenzie, Mr. Lloyd, and Mr. Pierpoint gave a good account of the solos, and the entire rendering was one to be looked back upon with pride by those who took part

The second day's proceedings began with a performance of Dr. Hubert Parry's "Judith," the composer conducting, the soloists being those who took part in the "Requiem," save that Miss Butt replaced Madame McKenzie, and two of Mr. Stedman's boys took the part of the young Hebrew Princes. Again I am free from the need of discussing the music, and entitled to dismiss the performance with a few words of deserved commendation. The hero of the occasion was Mr. Lloyd, whose delivery of the somewhat trying music assigned to Manasseh could not have been surpassed Performers drawn from Sir Charles Hallé's band, Mr. Willy Hess at their head, while the chorus, apart from a limited number of local singers, was brought from various towns in Yorkshire. It is scarcely needful to add that both bodies gave entire satisfaction, or that they kept the music throughout the week at the high level proper to such an occasion. Of solo vocalists there was no stint; the engagements including Mesdames Anna Williams, Antoinette Trebelli, Fanny Moody, Marian McKenzie, and Clara Butt; Messrs. Edward Lloyd, Iver McKay, Andrew Black, for beauty of voice and truth, as well as power of expression.

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Daily mous se Mr. ulated a fish. for a the history of Chester. Two of the six movements will probably be removed should the Symphony find its way into our concert-rooms. There would remain the regulation four—first Allegro, Scherzo, slow movement, and Finale—which can be taken as abstract music. The work is pleasing and suggestive. Nothing in it presents a puzzle to the hearer, or causes him to wonder for what high but obscure purpose the composer made sacrifice of musical beauty. As a matter of fact, Dr. Bridge's Symphony makes very agreeable hearing, and, in a shortened form, would stand a fair chance of a metropolitan welcome. With the new work, which won most cordial applause, was associated the "Golden Legend," solos by Miss Trebelli, Madame McKenzie, Mr. Lloyd, Mr. Black, and Mr. Ditchburn. Concerning this there is nothing to say.

On the third morning the Cathedral programme included Cherubini's Mass in D minor, Beethoven's Violin Romance in G, Schubert's Symphony in C (No. 9), and a short cantata, "The Soul's Forgiveness," composed by Dr. Sawyer for baritone solo, chorus, and orchestra. This work deals in a dramatic form with a subject usually treated in the manner of an anthem, and so far is a creditable endeavour to find out a new path. The music is chiefly remarkable for orchestration, which shows that Dr. Sawyer does not lag behind his time. Much of it is effective, some of it even impressive, and all of it clever. The quasi-Wagnerian declamation given to the solo voice lies open to criticism, but Dr. Sawyer may be congratulated upon another step in advance, and encouraged to proceed. The Festival closed with "The Messiah," which drew an enormous audience and brought the satisfactory doings of the week to a fitting end. Congratulations to Dr. Bridge.

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THE BAYREUTH AND MUNICH FESTIVALS. (From our own Correspondents.)

No art institution is at the present time more firmly fixed in the esteem of the public than the periodic gatherings in the theatre founded by Richard Wagner in the little Franconian town. Year by year when the summons goes forth enthusiasts from all parts of the civilised world respond in ever-increasing numbers. Intended by the poet-composer especially as a glorification of German art, Bayreuth has become more and more cosmopolitan, and were it not for the support accorded by English and American amateurs, the undertaking would surely collapse. This year there are nearly 6,000 English visitors, a number greatly exceeding that of any former occasion. Considering the number of performances of Wagner's works and concert selections therefrom in London at the present time, the increasing desire to visit Bayreuth may appear singular, but it is easily capable of explanation. master's music-dramas are now studied with avidity, the glaring defects in their interpretation on this side of the Channel—defects which are, perhaps, to some extent inevitable in the course of a busy opera season—become more and more palpable, and hence the wish to witness them under the conditions laid down by Wagner himself. "Lohengrin," the first production of which at Bayreuth has constituted the principal feature of interest at this year's Festival, has suffered less than "Tannhäuser" from carelessness in preparation and performance; but many directions in the score are coolly ignored, painful anachronisms are apparent in the matters of scenery and costume, and the effect of both music and drama is greatly injured by senseless mutilations. The nearest approach to a really artistic presentment of "Lohengrin" in London was that by the Carl Rosa company at Her Majesty's Theatre rather more than a dozen years ago. But memory is short and a highly creditable production seems to be forgotten. The Bayreuth performance may be regarded from many points of view. Special pains have been taken to ensure archæological accuracy. The period chosen is actually that of Henry the Fowler—that is to say, in the early part of the tenth century—and the difference in detail between the manners and customs of the Brabantians and those of the Saxons are carefully illustrated. The chorus and supers do not remain desolate and void for two years.

remain immobile, but every one is made to act, as instructed by that empress in the art of stage management, Madam Cosima Wagner. Certain points of detail should be mentioned. At the end of the first act, in place of the ordinary tableau, Elsa and Lohengrin are hoisted on shields and borne off in triumph, the rest following in a joyous procession. Then in the last of the splendid series of male choruses in the second act, which, of course, are given in their entirety after the Herald has proclaimed that the newly-arrived Guardian of Brabant will lead all to the war on the morrow, the Saxons and Brabantians fraternise, marching round the stage as it impelled by common impulse. The stirring episode of the arrival of the chieftains with their followers in the third act is, of course, restored, and, in brief, the stage always presents a brilliant and animated picture, thanks, in great measure, to Madame Wagner, who labours from morning to night in order that everything shall be in accordance with her deceased husband's directions. So far unqualified admiration may be bestowed, but an analysis of the com-ponent parts of the orchestra, and of the principal artists. shows the direction in which weakness lies. The band is a capable and zealous force, and in discipline it is perfect; but the tone of the strings is thin and rough as compared with that of our best orchestras at home, with the exception of the double-basses, which are very fine and sonorous. The engagement of Mesdames Nordica and Marie Brema, as Elsa and Ortrud, has given much umbrage to those who declare that none but Germans should be permitted to take part in these performances, and not without reason, for the pure vocalisation of these English-speaking artists shows pure vocalisation of these English-speaking artists shows up in painful relief the typical faults in the German method of singing. Impartial critics were fain to admit that, vocally speaking, the parts of Kundry, Ortrad, and Elsa had never before been so tastefully and skilfully rendered in Germany. A very favourable impression was made by Mr. Popovici as Telramund, thanks to a fine and well produced hearttone vice and thanks to a fine and well produced baritone voice and much intelligence as an actor. Special reference is scarcely needed regarding the representatives of the other principal parts, though it may be said that M. Van Dyck is not improved in vocal delivery. "Parsifal" is, of course, still the mainstay of Bayreuth, and some sympathy may be felt with the desperate efforts of Madame Wagner, so far successful, to prevent this sacred music-drama from being performed elsewhere. Without "Parsifal," the Bayreuth Festivals would have no longer a raison d'être; further, it cannot be too strongly urged and reiterated that the presentment of this unique work in an ordinary theatre could not fail to outrage the feelings of all right-thinking persons. Little need be said respecting this year's performances. A new exponent of the titular character has been found in Mr. Birrenkoven, who possesses a powerful tenor voice of fairly good quality, and not, as yet, much affected by German throaty production. With the exception of Madame Marie Brema, whose embodiment of Kundry, as indicated above, extorted praise from unitarity and the state of the st willing lips, the other characters were in more or less familiar hands. "Tannhäuser," the production of which, in 1891, created so much wonder and admiration, has been given several times with somewhat diminished effect, Wagner's early work being apparently left to take care of itself to a certain extent, the general impression being that even at Bayreuth carelessness may sometimes supervene. But, on the whole, the performance was little less striking than before, and to those who witnessed it for the first time the spectacular accessories must have been truly delightful. There have been three conductors this year-Messrs. Levi and Mottl and, for the first time, Mr. Richard Strauss. The two first-named could not well be replaced, but there was an uneasy suspicion that Mr. Strauss is scarcely as yet up to the Bayreuth standard. Certainly the orchestra under his bâton played in a somewhat tame and perfunctory fashion. As regards the future, it is confidently stated that "Der Ring des Nibelungen" will be revived on a grand scale in 1896, and that, contrary to the original intention, performances will be given next year of "Parsifal," "Tannhäuser," "Tristan und Isolde," and "Die Meis tersinger." There is at present no final confirmation of this, but the chances are that the Wagner Theatre will not

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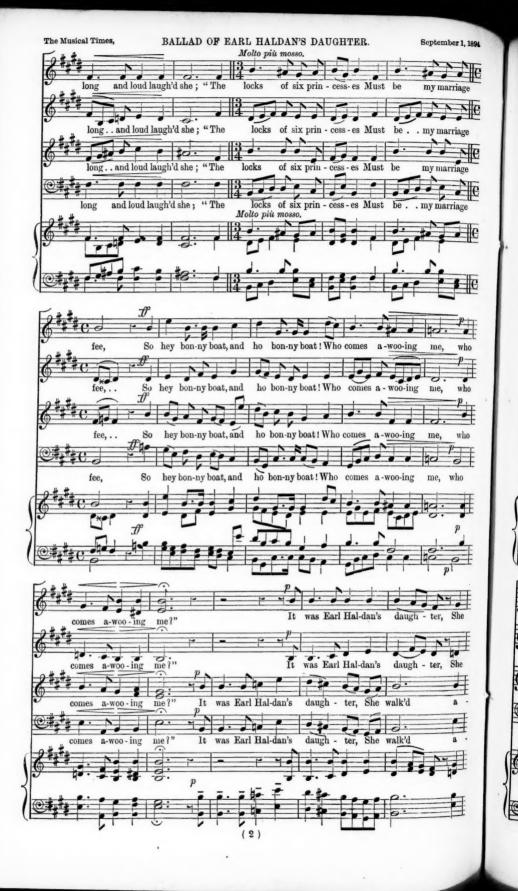


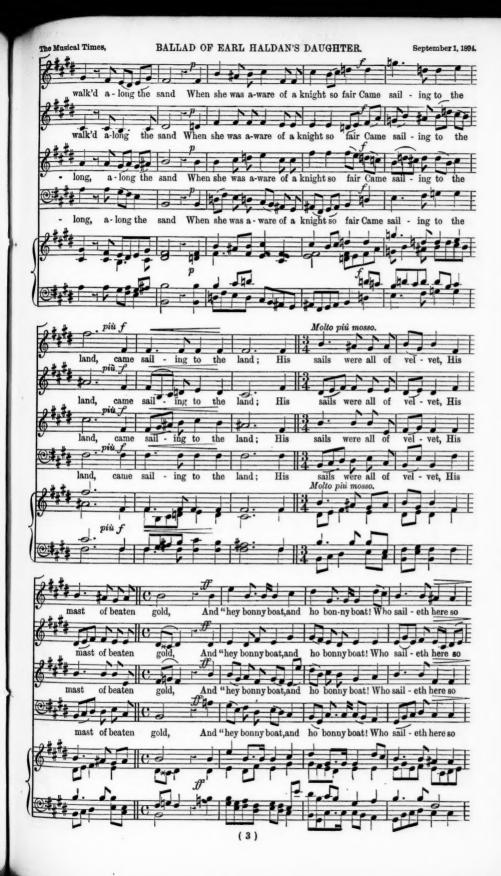
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| Come, weary pilgrim, co | me | | | | Ferris Tozer. |
| I will feed My flock | | | | | J. F. Bridge. |
| Whosoever drinketh of t | his wa | ter | | | J. T. Field. |
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| Four Christmas Carols | | | G.C. | Mart | in, and J. Stainer. |
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| Lord, I call upon Thee | | | | | Arnold D. Culley. |
| Jesu, priceless treasure | | | |] | . Varley Roberts. |
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| | Behold, the Angel of the Come, weary pilgrim, co. I will feed My flock Whosoever drinketh of the Four Christmas Carols and the Company of | Behold, the Angel of the Lord Come, weary pilgrim, come I will feed My flock. Whosoever drinketh of this wa Four Christmas Carols The star that now is shining I did call upon the Lord As it began to dawn Crossing the bar Seek ye the Lord O God, who is like unto Thee There were shepherds Now is Christ risen Lord, I call upon Thee Leau, priceless treasure | Behold, the Angel of the Lord Come, weary pilgrim, come I will feed My flock. Thosoever drinketh of this water Four Christmas Carols The star that now is shining I did call upon the Lord As it began to dawn Crossing the bar Seek ye the Lord O God, who is like unto Thee There were shepherds Now is Christ risen Lord, I call upon Thee Leau, priceless treasure | Behold, the Angel of the Lord Come, weary pilgrim, come I will feed My flock. Four Christmas Carols The star that now is shining I did call upon the Lord As it began to dawn Crossing the bar Seek ye the Lord O God, who is like unto Thee There were shepherds Now is Christ risen Lord, I call upon Thee Leau, priceless treasure | Behold, the Angel of the Lord Come, weary pilgrim, come I will feed My flock. Whosoever drinketh of this water Four Christmas Carols The star that now is shining I did call upon the Lord As it began to dawn Crossing the bar Seek ye the Lord O God, who is like unto Thee There were ahepherds Now is Christ risen Lord, I call upon Thee Leau, priceless treasure |

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| O praise God | | | | | | |
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| Jesu, word of God (A | ve Veru | m) | | | | - |
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FIFTY-TWO BOOKS, PRICE ONE SHILLING EACH.

"Mr. Franklin Taylor's splendid series of 'Progressive Studies' has advanced considerably since the earlier books were reviewed in The Times; those lately issued contain a book of Staccato Studies, two books of 'Repetition and Tremolo,' two of 'Part-playing,' and two of 'Rhythm.' The examples are chosen from numerous sources that are not, for the most part, in the ordinary repertory of the schools; and it is almost pathetic to think of the acres of Czerny's works, for example, that the able editor must have traversed in order to find good studies for the different branches of his book. His own examples are one and all excellent in design, and many of them are agreeable compositions, though all keep their practical end well in view. The choice of examples for 'Part-playing' was so wide that this of itself must have been a difficulty; the arrangements from Rink's Organ School are very suitable, and this division of the book ends with a Fugue by Mozart. No doubt the reason for not including any examples by Bach in this class was that the immortal '48' are in themselves the highest school of part-playing, and that any mere selection from them would be very little use. The books on 'Rhythm' contain many different kinds of difficulties, and here and there are studies that look quite easy at first, only revealing after a time some passage calculated to entrap the unwary student. The collection is entirely worthy of praise, and when the set of fifty-two books is completed it should be recognised as the standard work on technique."—The Times, December 11, 1893.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

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As a not inappropriate appendix a few words may be added on the cycle of Wagner's works that was begun in added on the cycle of Wagner's works that was begun in Munich on the 8th ult., and is to be continued until the beginning of October. "Tristan," "The Ring of the Nibelung," and "The Mastersingers" form the programme, which is to be gone through four times in all. In addition to the stock company of the Royal Operahouse, several artists from the chief German stages are taking part, such as Gudehus and Madame Staudigl from Berlin, Schelper from Leipzig, Hofmüller from Dresden, and Wiegand from Hamburg. The result has been a cast of mwonted all-round excellence, perhaps more brilliant than that of Bayreuth, with which comparisons are inevitable, and are indeed challenged. The remarkably fine singing of the two veteran tenors, Vogl and Gudehus, as Siegfried and Tristan respectively, has been one of the most notable features of these admirable performances.

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Miss Ternina's impersonation of Brünnhilde in the first miss ternina's impersonation of binning in the mist representation of the "Ring" was charmingly sympathetic, her singing being notably pure and agreeable, and her acting excellent, especially in the great scene of her awakening by Siegfried, in which the mingling of joy at her return to consciousness with regrets at the loss of her in the consciousness with regrets at the loss of her in the consciousness with regrets at the loss of her in the consciousness with regrets at the loss of her in the consciousness with regrets at the loss of her in the consciousness with regrets at the loss of her in the consciousness with regrets at the loss of her in the consciousness with regrets at the loss of her in the mission of the consciousness with regrets at the loss of her in the mission of the consciousness with regrets at the loss of her in the mission of the consciousness with regrets at the loss of her in the mission of the consciousness with regrets at the loss of her in the mission of the consciousness with regrets at the loss of her in the mission of the consciousness with regrets at the loss of her in the consciousness with regrets at the loss of her in the consciousness with regrets at the loss of her in the mission of the consciousness with regrets at the loss of her in the consciousness with regrets at the loss of her in the consciousness with regrets at the loss of her in the consciousness with regrets at the loss of her in the consciousness with regrets at the loss of her in the consciousness with regrets at the loss of her in the consciousness with regrets at the loss of her in the consciousness with regrets at the loss of her in the consciousness with regrets at the loss of her in the consciousness with regrets at the loss of her in the consciousness with regrets at the loss of her in the consciousness with regrets at the loss of her in the consciousness with regrets at the loss of her in the consciousness with regrets at the loss of her in the consciousness with regrets at the loss of her in the consciousn maidenly freedom was rendered with touching fidelity. In the "Götterdämmerung," too, the powerful drama and masterly musical treatment of which entitle it to be regarded as in every sense the culmination of the whole work, Miss Ternina showed truly tragic intensity and power. Mr. Wiegand has frequently been heard in England, but in no part with such success as in that of Hagen, the sinister aspect of whose character he rendered admirably.

While the masterly conductorship of the Munich Capellmeister, Levi, has been the chief cause of the musical success mester, Levi, has been the cause of the musical success of this cycle, an important factor has been the excellent stage management and especially the thoroughly artistic lighting of the stage. With scenery appropriate and well designed, but not superior to what may be seen at the principal London theatres, results are obtained far more varied and subtle than any achieved in our theatres, excepting, it may be, the Lyceum. The difference is just what is to be expected from entrusting the management of the lighting apparatus to an artist instead of to an ordinary

Some of the stage pictures were excellent—notably the opening scene of "Rheingold," in the bed of the river, and the concluding scene of "Die Walküre." The dragon, and the concluding scene of "Die Walküre." The dragon, though inevitably somewhat pantomimic, was at least more plausible from the zoologist's point of view than usual, and generally the wonderfully smooth working of the stage machinery showed the excellence of the management. The exact adherence to the time-table given in the programme for the commencement of each act was a matter of detail which Covert Garden might cover. was a matter of detail which Covent Garden might copy with advantage.

CO-OPERATORS AT THE CRYSTAL PALACE.

THE National Co-operative Society held its annual fête at the Crystal Palace on the 18th ult. A choir of about 8,000 adult singers had entered for the great Choral Concert which is one of the strongest features of this gathering, but, of course, the services of only about 5,000 could be accepted. A choral contest was held in the morning; seven choirs entered, all from the provinces. Each choir consisted of about sixty singers. The test piece named was Horsley's glee, "See the chariot at hand," and each choir also submitted a piece of its own choice. choir also submitted a piece of its own choice. The singing throughout was excellent, all the conductors exhibiting skill in choral training. The winning choirs gained their position by performances that would have been creditable to the best choirs in the country. Mr. McNaught was the judge. His adjudication was as follows:—Bacup, first prize of £10; Leeds, second prize of £5; Earls Barton and Nottingham, highly commended; Wolverton, Brownfields, and Leicester, honourable mention. The Bacup Choir sang "Moonlight" (Faning) and the Leeds Choir "The sea hath its pearls" (Pinsuti).

The great Choral Concert gave an immense amount of

that served very well to show off the grand volume of tone at the command of this body of singers, who, we were informed, were chiefly provincials. Mr. Charles Nixon, whose comwere chiefly provincials. Mr. Charles Nixon, whose compositions at similar gatherings we have before favourably noticed, contributed two pieces, "Hark! across the morning glory" (specially written for the Co-operative Society), a smooth chorus without any striking effects, and "The Language of the Bells," a long piece in which, in our opinion, monotony of key was hardly sufficiently relieved by variety of rhythm. Both pieces, however, were well received. Mr. G. W. Williams conducted with marked success. His popularity with the chair and audience success. His popularity with the choir and audience seemed unbounded.

THE PRECURSORS OF THE PIANOFORTE.

Music was well represented at the recent meeting at Oxford of the British Association, by the Lecture delivered, on the 9th ult., by Mr. F. Cunningham Woods, Organist of Exeter College, on the "Precursors of the Pianoforte." Mr. Woods went back to Genesis for his starting-point, and described the ninnor, descendants of which primitive instrument are still to be met with in the East under the name of the kissar, or Nubian lyre. The origin of the modern pianoforte was attributed to the psaltery and dulcimer, the strings being plucked in the former and struck in the latter; and the system of using the same string to produce sounds of different pitch, as sometimes done in the clavichord, was stated to be derived from the ancient symphonia or organistrum. The lecturer said that in an English clavichord by Peter Hicks, in the possession of Mr T. L. Southgate, three notes were obtained from each of its sets of double strings in the upper part of the keyboard; in the medium register two notes were obtained by similar means, and it was only in the lowest half-octave that each note had its own string. The peculiarities of the virginal and spinet were also explained, the lecturer concluding his remarks by brief descriptions of the most important improvements effected in the pianoforte down to the present time. The interest of the Lecture was greatly enhanced by the fine collection of ancient instruments kindly exhibited by Mr. Taphouse. These comprised a kissar or Ethiopian or Nubian lyre, an Egyptian psaltery, an Irish harp (early nineteenth century), an English dulcimer (early nineteenth century), an Italian dulcimer (middle of eighteenth century). an Italian virginal (about 1590), a spinet, by Hayward (1683); a spinet, by Edward Blunt (1703); a two-manual harpsichord, by Kirkman (1744); and one of the earliest pianofortes made in England, by Zumpe (1767). The musical examples, admirably interpreted by Miss Taphouse, musical examples, admirably interpreted by Miss Taphouse, comprised Bach's first Prelude and Fugue in C, played on the clavichord; a "Pavane" and "Galliard," by Byrde, and the "Gigue," from Dr. Arne's Sixth Sonata, performed on the spinet; and the Prelude from the first lesson for harpsichord, by Handel; and No. 28 of Domenico Scarlatti's "Fifty Harpsichord Lessons," both the last-named pieces being rendered on the instrument for which they were written

WE are glad to learn that Mr. A. J. Hipkins has accepted the post of Curator of the instruments at the Royal College of Music. These include the fine specimens of Indian musical instruments presented by Sir S. Mohun Tagore, and the unique collection of spinets, harpsichords, virginals, clavichords, and other antique instruments now in the Donaldson Museum. Mr. Barclay Squire, of the British Museum, has also undertaken the office of Librarian to the College. It will be remembered that the fine library formerly belonging to the Sacred Harmonic (and which was for some years under the charge of Messrs. Novello) is now in the possession of the Royal College. No more fitting custodians for these valuable properties could have been secured.

IT is intended to present a testimonial to Dr. G. M. The great Choral Concert gave an immense amount of enjoyment to a large and enthusiastic audience. The past fifty years; and a fund is being raised by subscription for this purpose.

REVIEWS.

The Cradle of Christ. A Canticle for Christmas. Music by J. Frederick Bridge.

Sir Ogie and the Ladie Elsie. Music by Charles Harford Lloyd.

[Novello, Ewer and Co.]

THE two brief works named above are to be heard for the first time at the approaching Hereford Festival, and it must be distinctly understood that the present remarks are intended to be merely descriptive and not critical, the time for judgment respecting the merits of the scores having not yet arrived. The "Stabat Mater dolorosa," generally attributed to the Franciscan ecclesiastical poet, Giacopone, has been set very many times—notably by Pergolesi, Haydn, Rossini, and Dvorák—but the companion hymn, "Stabat Mater speciosa," suggested by the manger cradle of Christ, as the other is by His cross, has been generally neglected, and Professor Bridge may be said to have had a free hand in setting it to music. He has adopted Dr. J. Mason Neale's translation, with verbal alterations in one section so as to avoid giving offence if the work is sung in English cathedrals and churches. Thus "Eia mater, fons amoris" becomes "Jesus, fount of life," and so forth. In the next number, "Virgo virginum," the sense of the original is maintained, but the composer prudently says that the words "may be without much strain imaginatively regarded as the request of one of those who stood beside the manger-cradle, and not in the light of a prayer." The cantata opens with an Andante pastorale, 9-8, chiefly in C minor, leading to a chorus in the same measure, but with the key of E flat major fairly well established. Without break we pass to a bass solo, "Who is He, that sight who beareth," placid at the beginning and close, 4-4 in C major, but with an agitated subjection in the tonic minor at the words "For the trespass of her nation." No. 3 is a carol chorus, "Jesus lying in the manger," in C, 6-8, Allegro moderato, rather quaint in phraseology and coming to a pianissimo close which should prove effective. The next number is that referred to above, in which the prayerful words are addressed not to the Virgin Mother as in the original, but to the Infant Redeemer. They are set as a soprano solo in A flat, Largo tranquillo, with a murmuring semiquaver accompaniment, except in the middle section, where the tonality changes to C minor and major. The air is tonality changes to C minor and major. The air is throughout simple, tuneful, and devotional. The penultimate number is a five-part chorus (two sopranos), "Virgin, peerless of condition," commencing quietly in E flat, but peerless of condition," commencing quietly in E flat, but working up to an Allegro con brio at the words "Him, whose birth, o'er death victorious." Here we have a fugato if not a strict fugue, with free use of chromatic progressions and an impressive climax, leading without break into the final movement, "All who love this stable This is brief and reminiscent of the carol chorus, No. 3. Near the close the voices are divided into six parts, and the peaceful peroration is worthy of a work the predominant features of which are deep religious feeling and chastened expression.

Dr. Harford Lloyd's cantata will form the most interesting feature of the secular Concert in the Shire Hall on the first evening of the Festival. The words are an English version of the sixteenth century ballad from the Danish "Aage og Else," by Frederick York Powell, the music being for mezzo-soprano and baritone soli, chorus, and orchestra. The poem as "Englished" is rendered in quaint phraseology and spelling, the whole savouring distinctly of the North country. The wraith of a dead knight visits his lady-love's bower, and though his words are fraught with doom she follows him to a churchyard, where he vanishes after a few words of warning. The Ladie Elsie returns to her home and dies, presumably of a broken heart. The score opens with a chorus ostensibly in G minor, but very restless in tonality and tempi, the time signature changing frequently. The phantom knight (baritone) then puts in an appearance and is quickly followed by the soprano, who has a vigorous duet with the phantom, a curious effect being wrought by the alternation of the past and possess special interest and value to tion of the keys of E flat major and E minor. After some the student. Lady Elvey denies that her husband was

shuddering tremolando passages the chorus re-enters and helps to carry on the narrative to the close, which, after several changes of key and rhythm, is reached very quietly in G major. One figure is persistently used throughout the ballad, and the whole is well-knit and looks on paper as if it would prove impressive in performance.

The Philosophy of Singing. By Clara Kathleen Rogers.
[Osgood, McIlvaine and Co.]

THIS volume, of some 200 pages, is worthy of the attention of every vocalist and teacher. To the student it will impart knowledge of the greatest importance; to the experienced vocalist it will provide food for profitable thought; to the teacher the facts it sets forth are invalu-The book is divided into three parts. The first part deals with the purpose of expression in art; the action of the emotions, mind and body in singing; spontaneity, and automatism. The second portion is devoted to mechanism and technique, and contains a series of valuable and ingeniously devised exercises for the production of a good vocal tone, a clear articulation, and the acquirement of power of expression. The third division applies and elucidates what has gone before. That which, however, chiefly distinguishes the book from the many on the subject of singing, is the emphasis laid upon the importance of the singer's cultivating a high artistic ideal. Upon this and upon his perfect command of mind and body is shown to depend his real success. "A man can be no greater than this ideal," says the author, and "perfection in tone production is to be achieved by a long series of tentative expressions, which expressions must be referred, through the ear, to the inner consciousness, until the ideal expres-sion of the individual is reached." The importance of the exercise of preconception, anticipation, imagination, and observation is thus enforced, and the intelligence of the singer placed in its proper primary position. The chapters on spontaneity and automatism contain much that will doubtless be new to many; but those who have studied the important subject will read these chapters with interest owing to the lucid manner in which the matter is handled. The artist will also find much that is worthy of his consideration in the chapter on "Dramatic Expression." difference between real and assumed expression is thus difference between real and assumed consistent of the happily defined: "Through the power of thought, or imagination, we can awaken and produce any emotion of which the human soul is capable, and the emotion thus produced will be genuine and vital; whereas the emotion represented by the mind acting directly on the body, without first reacting on the emotions themselves, will be dead and artificial." In other words, the author insists upon the old precept: believe yourself to be that which you would represent. To those afflicted with habitual nervousness the remarks on "stage fright" will bring comfort, although they include some unpalatable truths. What is known as "constitutional nervousness" is rightly explained to be an unbalanced mental condition: "nothing more nor less than a deeply rooted habit of wrong thinking which has become automatic." The great importance attached to the forma-The great importance attached to the formation and cultivation of good habits forms the most valuable feature of Mrs. Rogers's philosophy, for it is the essential principal of successful training.

Life and Reminiscences of George J. Elvey. By Lady Elvey. [Sampson Low, Marston and Co.]

THIS volume will be welcomed by all musicians, and particularly by those who take an interest in church music. It is written by the fourth wife of the esteemed organist and composer in a simple, unaffected style that conveys to the reader an admirable idea of the gentle character and life-work of the man who, for forty-seven years, was Organist of St. George's Chapel, Windsor. The chief incidents of Sir George Elvey's life have already been mentioned in the obituary notice which appeared in the number of THE MUSICAL TIMES for January last, and the volume now before us is necessarily, in great measure, taken up by the relation of these events and those accessory particulars which, although in themselves of but small importance, often throw a new light on the doings

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devoted to Handel and the old masters to the exclusion of more modern composers. "He enjoyed and admired Schumann, Chopin, Heller, and Rossini, . . ." but she admits "he did not admire that modern music which, admits "he did not admire that modern music which, forsaking all rules, is for ever striving after an effect to which it never attains," and this obviously involves a matter of opinion on which much difference might exist. Later on we find, "It is quite true that the brothers Elvey had the correct reading of Handel's works, as regards tempo, &c., by tradition and instinct, through Dr. Crotch," and this helpf was annagently the cause of their being co and this belief was apparently the cause of their being so jealous of the manner in which the master's works were rendered. It is related that once, when conducting a rehearsal of "The Messiah," one of the lady principals finished her song with an elaborate cadenza. Sir George waited until the end, and then said: "What's that? Don't was this if Handel hel wanted that he would have written you think if Handel had wanted that he would have written it?" "Oh! we always do it in London," replied the lady. "Never mind," he answered; "here, Handel shall have it in his way, so please sing as it is written." Much interesting information is also given concerning the composition of the many fine anthems and services upon which the musician's fame will in the future chiefly rest, a complete list of which, published and unpublished, will be found at the end of the book. Perhaps, however, the real value of Lady Elvey's loving memoir is the manner in which it emphasises the earnest and devotional spirit which animated her husband in all his undertakings, and particularly in his church work. In this latter particular the volume may be read with profit by every organist, and should be found in the library of every organ student. Sir George Elvey's career was one of singular success, the causes of which may be found in the following lines, with which the volume concludes: "No one met Sir George Elvey at any time during his career but was struck with the intense passionate love of the man for his work and for the holy zeal and conscientiousness that characterised the simplest through his music, and his music was such as made for ighteousness. From a boy his life was marked by gentleness, purity, and unswerving consistency to the Master whom he loved and lived to serve."

School Songs. Books 24 to 43. [Novello, Ewer and Co.]

THE rapid growth of this publication affords indication of the strides in advance made of late in the teaching of music in elementary schools. The days when immense sums of public money were squandered in making children sing a few tunes by ear are past, never, let us hope, to return, and the advocates alike of the staff and the tonic sol-fa notation have agreed, for the most part, to bury the hatchet and to work side by side in honourable rivalry. It would occupy too much space to describe the contents of all the above-named books in detail, but it should be noted that in nearly all cases both notations are given, and that in the series may be found unison songs with, of course, pianoforte accompaniment, duets and trios without accompaniment, sight-singing studies in staff and sol-fa, action songs, classical songs by such composers as Handel, Mozart, Schubert, Spohr, and Mendelssohn, and vocal dances. Here, then, is infinite variety, and teachers have only to peruse the list in order to find something precisely suited to their needs. The books are published in a convenient octavo form, each containing from half-a-dozen lyrics. Books 39, 40, and 41 demand special reference. These are smaller in size, and contain the melodies of forty-five ditties by the most eminent English composers, being settings of being settings of a collection of sacred and moral poems entitled "The Sunlight of Song." These songs are specially appropriate for Sunday School use.

Parted Lovers. By M. Bergson. [Augener and Co.]

A well written song, which, presumably in recognition of the fact that parted lovers are to be found amongst the possessors of all classes of voices, the composer has arranged for soprano, contralto, tenor, and bass vocalists. The words are, of course, somewhat depressing, but their spirit is happily reflected by the setting, which, moreover, a dramatic vocalist could make effective.

Cambrian Minstrelsie (Alawon Gwalia). collection of Welsh songs. Words edited by David Rowlands, B.A. Music edited and harmonised by Joseph Parry, Mus. Doc. [Edinburgh: T. C. and E. C. Jack.]

THESE volumes are uniform in size, paper, and printing with those containing Scottish songs issued by the same firm and recently noticed in our columns. Each collection, when completed, will consist of six volumes, the paging of which suggests that they are intended to be eventually bound in two by those who are foolish enough to prefer bulk to convenience. Several Welsh melodies — say, roughly, a dozen, or, at most, a score-are well-known in every corner of the British empire; but a glance through this collection will convince any person of taste that the favour shown to these lucky tunes might very well be extended to many others that are at present all but un-known. A celebrated Welsh writer has given the names of no less than 1,195 airs native to the Principality. Many of these, it is true, are no longer extant; but when due deduction is made the result is still sufficiently rich to satisfy even a Welshman's pride in his heritage of song. As in the case of the volumes filled by Scottish genius, "Cambrian Minstrelsie" is enriched by historical and biographical notes whose only foult is that their supplier. graphical notes, whose only fault is that their number is small. We cannot unreservedly praise the accompaniments to the songs. They are, indeed, appropriately simple, and so far, of course, meritorious; but simplicity, we fancy, does not involve absence of refinement, virility, and charm to such an extent as is here shown. Some of the bass pro-gressions might have been written by a girl, such affection do they show for chords of the sixth!

Suite de Pièces in the olden style. By Alice Borton. Three Scotch Pieces. By Alice Borton. Berceuse pour Piano. Par Ethel M. Boyce.

[Edwin Ashdown.] MR. STEPHEN S. STRATTON, in a paper entitled "Woman in relation to musical art," read some time ago at the Musical Association, gave a wonderful list of women composers, commencing with Maddalena Casulana of the sixteenth century; and though certain philosophers have denied to woman the possibility of genius, she has certainly made many interesting contributions to musical literature, and, if we mistake not, the number is daily increasing. The "Suite de Pièces," by Alice Borton, is a fair attempt to recall the music of the olden time, but here and there are modern effects which destroy the illusion; the connecting link between the various movements, after the manner of the early suite composers, is a point deserving of notice. The Allemande is a pleasing movement, but scarcely in Allemande style. The "Scotch Pieces" are well-known Scotch melodies with one or two simple variations; they are all three short and pleasing; the Scotch character of the theme is, perhaps, best preserved in the variations of No. 3, "Ballachulish." The Berceuse, by Ethel M. Boyce, has many good, and some weak moments. The opening, indefinite as to key, is peculiar; and, perhaps, not altogether satisfactory.

Suite for Flute and Pianoforte. By Herbert F. Sharpe.

Romance for Flute, with Pianoforte Accompaniment. By S. Jadassohn. (Op. 119.) [Rudall, Carte and Co.]

If there were many such enthusiastic flute-players as Frederick the Great, for whom Quantz is said to have written 300 Concertos, there would be much more music written for the instrument than is at present the case. The magnificent playing of M. Taffanel at the recent Wolff Musical Union Concert, in an interesting Suite for flute and pianoforte by M. Widor, may perhaps bring the flute into vogue; if for no higher purpose, it might be blown, à la Dick Swiveller, for cheering purposes. The Suite by Mr. Sharpe consists of a bright Bolero, a graceful Serenade, and a lively Saltarello. The Romance contains a flowing theme and graceful ornamentation thereof.

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Novello's Part-Song Book. Nos. 704-709. Elizabethan Pastorals (second set) for chorus, unaccompanied. By C. V. Stanford. Op. 53.

[Novello, Ewer and Co.]

THE previous series of part-songs by Professor Stanford, for which the esteemed composer had selected verses from writers of the Elizabethan period, was so warmly received that there is no reason for surprise that he has furnished another set at the earliest opportunity. The titles of the new part-songs, which are all for four voices, are "On the hill there grows a flower," "Like desert woods," "Praised be Diana," "Cupid and Rosalind," "O shady vales," and "The Shepherd Doron's Jig." They are all charmingly fresh, though appropriately quaint in phraseology at times. Perhaps the gem of the set is No. 4, a delicious setting of Thomas Lodge's "Rosalind's Madrigal," this being quite equal if not superior to the composer's "Corydon, arise," in the previous set.

Short Anthems. Nos. 51, 52, and 53. [Novello, Ewer and Co.]

THE first of these is "Watch ye and pray," by G. Rayleigh Vicars, a smoothly written and thoroughly devotional little anthem in E flat, six-four measure, formed on one text only. The next, "The path of the Lord," by J. Varley Roberts, is specially intended for Saints Days, and is a setting, melodious and unpretentious, but with effective harmonic progressions, of the 18th verse of the 4th chapter of Proverbs, "O Lord, correct me," by James Coward, is for Lent or general use, and though, like the others, perfectly simple, no soloists being required, the general feeling is distinctly modern both in melody and harmony. It may be again pointed out that the publication of this series of brief and easy anthems is to meet the want for such compositions for the Church's seasons, and especially for use as Introits.

Gavotte and Musette. For the Pianoforte. By Walter [Edwin Ashdown.]

THE theme of the Gavotte is quaint and shows promise, which is to some extent fulfilled; the Musette is graceful and in good contrast. The fault of the music is that it is not all in one style; the coda is certainly quite but of keeping with the Gavotte character in general, and also with the piece itself.

FOREIGN NOTES.

ANTWERP.-At the Exposition M. Saint-Saëns conducted recently a French Musical Festival, which would have been more correctly styled a Saint-Saëns Festival, as all the more important works in the programme were from his versatile pen. M. Diémer played the solo part in the Fantasia for pianoforte and orchestra entitled "Africa." -After this came a Russian Festival, under the famous Russian conductor, M. Winogradsky. His programme included a Symphony by Tschaikowsky, a musical picture, "Sadko," by Rimsky Karsakoff, Moussorgsky's "Sunrise at Moscow," an entr'acte from César Cui's opera "Ratcliff," and airs from Borodine's "Prince Igor," Rubinstein's " Nero," &c.

BAYREUTH .- On July 21 a meeting of the General Richard Wagner Society was held here, at which it was officially announced that the number of members, which was 8,965 in 1891, is now only 4,988. It was decided to discontinue the publication of the Bayreuther Taschenkalender, and to vote the sum of 3,000 marks from the funds of the Society towards the support of the Bayreuther Blätter, edited by Herr Hans von Wolzogen, which will, therefore, continue to be issued as heretofore. From all of which it would appear that the "Verein" is not in an altogether flourishing condition. But what is the use of a Wagner Society at all, now that everybody fancies he understands the master and his works, and Bayreuth has become so absurdly and objectionably "fashionable"?—
It is announced that next year "Parsifal," "Tristan," and "Die Meistersinger," or, instead of the last-named, perhaps "Lohengrin" will form the répertoire of the Festspiele. În 1896 "The Ring of the Nibelung" will be given with new scenery and costumes.

BERLIN.-The famous dramatic singer, Frau Lilli Lehmann-Kalisch, has been engaged as principal teacher of singing at the Stern'sche Conservatoire in place of the lately deceased directress, Fraulein Jenny Meyer. She will join the teaching staff on October 1.—Dr. Heinrich Reimann has undertaken to collect and edit the literary works of the late Hans von Bülow. They date mostly from the earlier part of the great pianist-conductor's career, and appeared in various newspapers and reviews. They are expected to fill one volume, and cannot fail to prove interesting. — Humperdinck's fairy opera, "Hänsel und Gretel," has been accepted for performance at the Royal This charming work, with its naïve story, seems to be a real and great success, for it has already been given at seven theatres, and twenty others—viz., those of Berlin, Dresden, Vienna, Stuttgart, Brunswick, Hamburg, Cologne, Leipzig, Lübeck, Strassburg, Halle, Mayence, Magdeburg, Düsseldorf, Dessau, Nuremberg, Hanover, Basle, Königsberg, and Graz have decided to perform it. Are the Germans at last getting tired of the Italian verismo, with its loathsome stories and "brutal" music?—The much-discussed "Song to Aegir," by the Emperor William, will be published early in October by Messrs. Bote and Bock, and the proceeds of the sales will be devoted to the fund for the erection of the splendid church in memory of the Emperor William I. It appears now that both the words and music of the song were written by the Emperor, who also made the pictorial sketch for the title-page. Professor Albert Becker, the conductor of the Berlin Cathedral Choir, has Professor Albert arranged the piece for male chorus and orchestra.—At the "Italy in Berlin" Exhibition an orchestra, said to be that of La Scala Theatre, Milan, and conducted by Maëstro Cav. Gialdino Gialdini, is giving some very enjoyable concerts, at which many orchestral works of the modern Italian school are frequently heard and much appreciated. There is also an Italian military band, belonging to a regiment of Bersaglieri, or, at any rate, constituted in imitation of the genuine article, and a male-voice choir, the "Popolare Artistico Veneziano," sings under the direction of Signor Carcano .--Messrs. Ries and Erler "Parodical Opera" in ½ (!) act, entitled "Una famiglia fina" ("A nice family"), composed by "Francesco Benizzo," which was performed here some time since. In this amusing work the plots of the "Cavalleria," "Pagliacci," and Hummel's one-act opera "Mara" are mixed up, and the styles of their respective composers burlesqued in the most mirth-moving fashion. The Intermezzo obbligato is, of course, an important feature, and the knife, poison, adultery, murder, and all the other essentials of a genuine lyric drama of the modern Italian type are to be found in this "half-act" piece of foolery.

BOULOGNE.—M. Isidore de Lara's opera, "Amy Robsart."

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was performed for the first time in France at Boulogne, on the 22nd ult., in connection with the opening of the new Casino Theatre. The title rôle was interpreted by Madame Adini; MM. Engel and Melchissédec were Leicester and Varney respectively; and M. Flon conducted.

BRUSSELS.—During the coming winter M. Gevaert intends to perform Gluck's "Alceste" (with Madame Caron as the heroine) and the whole of Wagner's "Rheingold," at the Concerts du Conservatoire.-Gevaert is putting the finishing touches to a new and important work, which will form a sort of continuation and conclusion to his famous book on Greek music. It deals with the origin of plain chant in particular, and the music of the first centuries of our era and its relation to, and connection with, the last traces of Greek music in general. It is well known that a profound ignorance has hitherto prevailed as to the state of the art during this transitional period from the end of the second century to the Gregorian epoch and the dawn of modern music. If M. Gevaert's work is destined to clear the mystery surrounding this period, it cannot fail to become a most valuable, as it will be a unique, contribution to musical history.

CARLSBAD.—The first performance on the Continent of

Dvorák's new Symphony in E minor (No. 5) was recently given here, at a Symphony Concert, by the Curcapelle, under Herr August Labitzky. The work was received with great applause, the Largo having been redemanded.—
The committee of the Carlsbader Musik-Verein has issued

an appeal for contributions towards a fund for the erection of a monument to the second son of the great Mozart. This highly gifted musician, to whom his father's glorious name became a veritable giant's robe, died here on July

name became a veritable glant's robe, died here on July 29, 1843.

CARLSRUHE.—During the first weeks of October, Felix Mottl will conduct another Berlioz Cycle at the Court Theatre. The director of the Paris Théâtre de la Porte St. Martin, M. Lenormand, has promised to witness the performances with his whole troupe, his intention being the early production of some of the operas, notably of

"Les Troyens," in Paris.

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COLOGNE.—At the Gürzenich Summer Concerts, under the direction of Professor Gustav Holländer, several important new orchestral works have lately been produced; amongst them a symphonic poem, "Cain," founded by Franz Kessel on Byron's tragedy, and a Symphonic Fantasia in four parts, by Ewald Straesser, a professor at the local conservations described as the local conservations described as the conservation the local conservatoire, deserve special mention. - On July 20 Professor Hollander produced an Overture by a young English composer, Mr. Frank A. Gwyn, and entitled "Easter Sunday before the Gates" (after Goethe's "Faust"), of which the Cologne Gazette, in its issue of

DRESDEN.—Berlioz's opera, "Les Troyens," will be performed during the winter season, for the first time, at the Royal Court Theatre. A new opera, "Attila," by Gustav Gunkel, has been accepted for production at the same Institution.—During the last year the Court Theatre performed sixty-four operas by thirty-six composers, as well as three ballets and four dramas with incidental music. The novelties were Rubinstein's posers, as well as three ballets and four dramas with incidental music. The novelties were Rubinstein's "Kinder der Haide," Pittrich's "Marga," and Umlauft's "Evanthia." Ten operas by Wagner were played on forty-nine evenings, Mascagni's three works were heard wenty-two times, Weber occupied seventeen evenings, Mozart sixteen, Verdi thirteen, Lortzing ten, Nessler ten, Leoncavallo's "Pagliacci" ten, Donizetti nine, and Gluck eight.—The antiquarian, Herr Richard Bertling, has lately acquired the autograph of the complete musical sketch of Wagner's "Tannhäuser." It is written throughout in a kind of compressed score, with the whole of the text and many details of the contemplated instrumentation. text and many details of the contemplated instrumentation. There are also, in numerous places, indications as to where and when the various scenes were begun and inished—thus, the first page bears the date "Dresden, November, 1843." An interesting point is the fact that this sketch contains both versions of the final scene, each with its date of completion. The same firm has also acquired a number of letters addressed by Wagner to his friend Ferdinand Heine. None of these are contained in the volume of "Letters to Th. Uhlig, Wilh. Fischer, and Ferd. Heine," published by Messrs. Breitkopf and Härtel in 1888, and yet they are said to be amongst the most interesting and elaborate epistolary utterances of the master's which have become known so far. If this be so, it is to be hoped that their present owner will reconsider his reported decision not to offer these valuable documents for publication.

Düsseldorf.-Herr Felix Mottl conducted lately a grand orchestral Concert, the programme of which was devoted to works by Beethoven, Berlioz, and Wagner, and master's Overture to "Benvenuto Cellini," selections from "Romeo and Juliet," and the "Faust" overture; the "Parsifal" prelude and the Liebestod from "Tristan." piece, as well as airs from "Les Troyens" and "Rienzi," and Herr von Brandrowski (who appeared last season at one of the Royal Choral Society's Concerts at the Albert Hall was heard in the Schmiedelieder from "Sienffield"

"Siegfried."

"Siegried."

Genoa.—There are rumours of a new opera which Verdi is said to be contemplating. This is not the "King Lear" of which so much has been heard, but "Ugolino," a subject which would certainly have suited the Verdi of former days most admirably. The veteran master is said to be studying the whole literature dealing with the history of the Count, and to have authorised the Italian musical literature, Professor Fedeli, to spare neither trouble nor expense to discover, if possible, the musical setting, by

Vincenzo Galilei (the father of the great astronomer, Galileo Galilei), of the canto in Dante's "Inferno" which deals with Ugolino.—Verdi's apartments in the Doria Palace in this town were recently broken into by burglars, who carried off a considerable amount of booty, including the master's decorations, and maliciously destroyed or damaged a quantity of valuable objects belonging to the composer of "Falstaff."

GOTHA.—The Court Theatre in this town will shortly be closed because the Landtag repeatedly refused to grant the 21,000 marks subvention which the Duke of Coburg-Gotha had demanded as a condition upon the fulfilment of which the future existence of the theatre was to depend. The Duke's decision has naturally caused great disappointment

to the inhabitants.

KREUZNACH.—A new comic opera, "Die Teufelsbrücke" ("The Devil's Bridge"), by Th. Tomaschek, was recently produced here at the Cur Theatre and very favourably received

LANDAU (Palatinate).- Handel's "Joshua," with new additional accompaniments by Richard Schefter, was recently performed here, under the direction of Dr. Ernst

LA SPEZIA.-"Andrea del Sarto" is the title of a new opera by Signor Baravella, which was produced here on the 4th ult. It contains an intermezzo which has to be played three times! Horrible thought! A rival and

possibly a successor to the Intermezzo!

possibly a successor to the Intermezzo:

Leipzig.—According to the "Communications of the Society of German Musicsellers," no less than 10,372 musical publications were issued in Germany in 1893. this enormous number 490 works were for full orchestra, 35 for string orchestra, 195 for military band, 69 for brass band, 683 for stringed instruments, 370 for wind instruments, 20 for instruments of percussion, 12 for harp, 79 for mandoline, 6 for guitar, 7 for toy instruments, 138 for organ, 63 for harmonium, 3,242 for pianoforte, and, finally, 3,976 were vocal compositions. The comparatively small number of organ works and the many compositions for the mandoline (as compared with those for the poor, neglected, mandoine (as compared with those for the poor, negrected, yet once so popular guitar) are specially noteworthy.—
Of the operatic novelties produced at the Town Theatre between July 1, 1893, and June 30, 1894, only two were by German composers. A significant sign of the times!

Lisbon.—At the Avenida Theatre a new three-act comic opera, entitled "The Daughter of Thomas Feijoca," and

composed by Placida Stacchini, was recently produced with

much success.

Lyons.—On the 12th and 13th ult. a grand Musical Tournament was held here, at which no less than 350 Bands and Choral Societies took part.

MANNHEIM.—The local Sing-Verein celebrated, on July 15, the fiftieth anniversary of its foundation by a Festival which culminated in a grand and very successful Concert.

MAYENCE.—On October 26, the death-day of Peter Cornelius, a memorial tablet with a bronze portrait of the poet-composer will be affixed to the house, Mittlere

Bleiche, No. 28, in which he was born in 1824.

MILAN.-Signor Sonzogno has rented the Scala Theatre MILAN.—Signor Sonzogno has rented the Scala I neatre for the purpose of giving a series of performances of works which will be new to the Milanese. He will open his season with M. Reyer's "Sigurd." M. Massenet's "Manon" and "La Navarraise," M. Saint-Saëns's "Samson et Dalila," Paladilhe's "Patrie," and Delibes's "Sylvia" will follow in due course. Mascagni's "Ratcliff" and a new opera by Baron Franchetti are also mentioned in connection with the enterprise. As if this were not enough, there are rumours of a German Opera season, with an orchestra of 150 (?) players and German singers, which will perform Beethoven's "Fidelio," Mozart's "Magic Flute," and, of has nearly completed a new opera. Its title is "Serafino d'Albania," and the libretto is founded on a novel by Nicola Misa. The autumn of 1895 will probably witness

works by MM. Leroux and Serpette .--Madame Gounod and her son, M. Jean Gounod, are engaged on a memoir of the composer of "Faust." The deceased master was in the habit of jotting down his impressions from day to day. These notes, and a large number of letters which have been placed at the disposal of Madame Gounod by her husband's friends, will enable her to compile an interesting volume.—Verdi is said to have recently forwarded the manuscript of the Finale to the third act of his "Otello" to the director of the Grand Opéra, after having completely re-written it, with a view to the forthcoming production at the said Institution. The veteran composer has also promised to write a grand March, which is to accompany the entry of the Doge in the same act .--Signor Sonzogno will give twenty-four performances of Italian operas at the Porte-Saint Martin Theatre during next spring. Amongst the works to be performed are "I Pagliacci," "Amico the works to be performed are "I Pagliacci," "Amico Fritz," "II Piccolo Haydn," "Festa e Marina," &c.—Franz von Suppé's operetta "Juanita" was lately given for the first time in Paris at the Théâtre Parisien, and proved a success, in spite of an inferior performance.—On July 31 the magnificent organ of Nôtre Dâme de Paris, which has just been renovated by M. A. Cavaillé Coll, was inaugurated. MM. Widor, Guilmant, Gigout, and Serpent performed a number of compositions which displayed the splendid qualities of the instrument to the greatest

Pernambuco (Brazil).—A three-act opera, "Raffaelo," by a resident Italian musician, Signor Napoleone Maffez-zoli, was lately produced at the Santa Isabel Theatre here

with conspicuous success.

JANEIRO.-The Politeama Theatre has been destroyed by fire, which broke out during a performance of "Rigoletto" and while three thousand spectators filled the house. Considering that the latter was built entirely of wood, it is nothing short of miraculous that, under the circumstances, the catastrophe did not develop into an

awful tragedy. Fortunately there were no lives lost.

ROME.—A local paper, the Arte del Popolo, recently gladdened the hearts of its readers with the startling news that "Richard Wagner is writing a new opera!" It added facetiously: "It is to be hoped that the new work will not be so difficult as the other operas by the same master, which one can't understand at the first hearing, still less at the second, and least of all at the third!" Clever editor!— A new operetta by Signor Balderi, and entitled "Un Eretità in Corsica," was lately produced here with success. The interpreters were all amateurs.

St. Petersburg.-Mr. Isidore de Lara's opera, "Amy Robsart," was, on July 29, performed for the first time at the Alexandroff Theatre and very warmly received. artists were recalled twice after each act and some of the airs and ensembles were enthusiastically encored.

SIENA,-On the 4th ult. a new opera, "Dea," by Signor

Pollione Ronzi, was produced here.

VIENNA.-Johannes Brahms has arranged and edited forty-nine German Folk-songs which will shortly be published in seven books. An English edition, for which Mr. Albert B. Bach, of Edinburgh, has supplied the translations of the poems, as well as a preface, is also in course of preparation.—In connection with his forthcoming jubilee, Johann Strauss has written a new operetta called "Das Apfelfest," which title would sound anything but romantic in English if translated into "The Apple Festival."
It will be produced on October 15 at the Theater an der -During the season 1893-4 the Court Opera gave 272 performances of sixty-three works by forty-two composers. Leoncavallo's "Pagliacci" heads the list with twenty-seven performances; Mascagni's "Cavalleria" was heard eighteen, Smetana's "Der Kuss" twelve, and Bizet's "Carmen" ten times. With the exception of "Parsifal," all Wagner's music-dramas were represented; the "Flying Dutchman" was most in request, nine performances having been given of that work.

ZWEIBRÜCKEN.—On July 31 and August 1, 1844, Mendelssohn conducted a Musical Festival in this town, at which his Oratorio "St. Paul" was performed. To celebrate the fiftieth anniversary of this memorable event, the St. Cecilia Society, under Herr A. Gehlen, recently held a Festival, on the first day of which the said great

work was given with conspicuous success.

MUSIC IN BIRMINGHAM. (FROM OUR OWN CORRESPONDENT.)

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THE musical entertainment afforded us here during the past few months has chiefly been of an al fresco character, Much interest has been stimulated in the question of providing music for the people in the shape of open-air concerts at the public parks and elsewhere; but the municipal authorities, though sounded upon the matter, have not yet become willing to subvention any such undertakings, so that whatever has been done in this direction is entirely owing to the self sacrificing efforts of musical ladies and gentlemen, amateur and professional. It is a pity-or might, perhaps, characterise it as somewhat of a disgrace-It is a pity-one that this city should not possess at least its own official military band and rejoice in a proper scheme of public open air music. There exist, however, some very proficient amateur bands of the military sort, which have not been chary of their services. The Police Band, entirely composed of the guardians of our peace, is an excellently organised one; several of our large manufactories can muster each skilful players enough to compose a full and proper orchestra; there is, too, a juvenile body of the kind, which has proved itself not at all a despicable one. vocal element, moreover, has been an interesting feature during the present season at these concerts in the parks. Our best local talent has been in evidence, and there is no doubt as to the great pleasure derived from these performances. The vocal orchestra, twenty-four strong, directed by Mr. Monteith Randell, has been a very noticeable feature upon several occasions.

At Moseley Botanical Gardens—in which very pleasant grounds strong the building known until recently as the

grounds stands the building known until recently as the College for Congregational Ministers-Mr. William Moore directs a very good (permanent) orchestra and with one or two popular vocalists some very varied and interesting programmes are submitted each evening throughout the week. Mr. Moore is an excellent musician and musical organiser, and with the means at his command

produces some very praiseworthy results.

At the Botanical Gardens at Edgbaston—the qualifying term (botanical) here being more than a mere flourish-ti authorities have lately availed themselves of the services of Mr. Oscar Pollack as musical director. In one of the large conservatory buildings some extremely enjoyable Concerts have been given on certain Wednesday evenings throughout the season. Mr. Pollack has secured the assistance of a goodly number of capable vocalists and instrumentalists; so that, among these pleasant surroundings, upon fine summer evenings, listening to the well-delivered strains of a wellselected piece of music, one may very satisfactorily escape for awhile the anxieties of every-day life.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THE only musical event of interest during the past month was the visit of the Bristol Gleemen to Midsomer Norton, on the 11th ult., when they sang several favourite part-songs, glees, and solos on the lawn of Norton House, the residence of Mr. Frederick Bird. Mr. W. J. Kidner conducted. The band of the G Company, P.A.S.L.I. Volunteers, under the direction of Mr. W. R. Norris, also assisted.

The Bristol Scholarship at the Royal College of Music has been won by Master Brock, the son of a member of a local firm of musicsellers. The youth makes the

violoncello his chief study.

At a Conversazione at Clifton College, on the 1st ult, the Orpheus Glee Society, under the direction of Mr. George Riseley, sang some of the choicest compositions in their répertoire, and Mr. Riseley also gave a Recital on the College organ.

There was a reception by the Mayor and Mayoress of Bristol in Colston Hall, on the 3rd ult., when the Madrigal Society interpreted some famous madrigals of the Elizabethan period, with which were alternated several partsongs of modern writers by way of contrast. They were excellently sung under the guidance of Mr. D. W.

Since the new Pump Room at Clifton was opened, at the beginning of August, several Concerts have been given in the handsome and noble hall. The programmes have included vocal and instrumental solos and orchestral com-

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The church choirs of the Western division of the Chew Decanal Choral Association took part in a Festival in St. John's Church, Clevedon, on the 21st ult. The choirs attending were Nailsea, Winford, Leigh Woods, Tyntesfield, Dundry, Nempnett, Barrow Gurney, Wraxall, Failand, Chew Stoke, St. John's (Clevedon), St. Mary's (Walton), Chew Stoke, St. John's (Clevedon), St. Mary's (Walton), Mr. J. W. Lawson (Bristol) was the Conductor, and he was assisted by Messrs. H. Hayman and J. Winter; Mr. W. Sometton presiding at the organ. The service was fully choral; Tallis's setting of the Preces and Responses was used, the Magnificat and Nunc dimittis were E. C. Winchester's in A and C, and the anthem was Sir John Goss's "Fear not, O land." The anneam was sung with surprising smoothness, clearness, and precision, and the tone of the voices was of remarkably good quality, considering that they were drawn from good quality, considering that they were drawn from country districts. All taking part in the Festival are to be congratulated on its striking success. The Dean of Wells was the preacher.

MUSIC IN GLASGOW. (FROM OUR OWN CORRESPONDENT.)

PREPARATIONS in connection with the local musical season are actively on foot, and, after all, it looks as if we were to have a busy winter. For the last three months little or nothing has been doing, and amateurs have had to content themselves with the music discoursed in the public parks by several well-trained bands. The parks' season is, however, practically over, and lovers of the lyric drama are looking forward to the brief engagement of Sir Augustus Harris's Opera Company, which opens at the Theatre Royal on the 17th inst., under promising auspices. It is understood that the Covent Garden impresario brings "Falstaff," "Die Meistersinger," and "La Navarraise" to the provinces as his leading novelties, and that special attention will be paid to the choral and orchestral adjuncts.

Messrs. Feld and Seppilli return as conductors, and the
troupe will include Mesdames Ravogli, Lucille Hill, and
Olitzka; Messrs. Dufriche, Bispham, and other equally well known artists.

As has already been noted in THE MUSICAL TIMES, the couple of rival orchestras have coalesced, and under the new arrangements the concert operations for the coming winter will be conducted by a joint-committee representing the Scottish Orchestra Company (Limited) and the Festival Executive Committee, under the title of the Choral and Orchestral Union. The Festival Executive Committee require to provide a minimum guarantee fund of £2,000 for the coming season. Should there be a loss on the series of concerts, which extends from the end of October till the middle of March next, the Scottish Orchestra Company agree to meet it out of their own funds to the extent of \$3,000. Any loss incurred beyond this sum will be met equally by the Company and the Guarantors till the minimum Guarantee Fund is exhausted, after which the Orchestra Company is alone responsible. There is, it need the standard of the st hardly be said, much satisfaction over the treaty of peace, and everything should now proceed as merrily as the proverbial marriage bell. Last season's Choral Union accounts showed, by the way, a deficit of £3,131, involving a call on the guarantors of 15s. 6d. per pound. Mr. August Manns has not been able to see his way to take part in next season's concerts. Let the veteran Sydenham thef be assured, however, that his many Glasgow friends of music North of the Tweed. Mr. Henschel returns, of course, as Conductor of the Orchestral Concerts, the programmes for which are now in course of preparation. Mr. Joseph Bradley resumes his old post as Choral Conductor, and the works already fixed include "The Messiah," "Elijah," and Berlioz's "Faust."

connection with the opening of the fifth session of that flourishing establishment. The directors have secured the services as principal violin master of Mr. Elkan Kosman so well known as a soloist and as the leader of the Choral Union orchestra. This step cannot fail to add to the popularity of the Athenæum as a high-class musical centre.
The tuition will, moreover, be on the principle adopted in the Paris Conservatoire. In response to a widely expressed desire, it has been decided to repeat the performance of Gounod's "Mirella," which was so favourably received in March last. Five representations of the opera will, indeed, be given, and during the coming season the students will also rehearse Boieldieu's opera "La Dame Blanche," with a view to performance early next spring.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

THE Philharmonic Society has issued the first edition of its prospectus for the coming season, and though the document is not especially comprehensive, it suffices as an indication of the policy to be pursued between October 9 and March 26, which dates form the limit of time allotted and March 26, which dates form the limit of time allotted to the Concerts of 1894-95. The choral novelties are to be Dr. C. H. Parry's "Job" and Tinel's Cantata "The Lay of the Poppies," both of which will be given on November 20; Handel's familiar "Judas Maccabæus" being announced for the Christmas Concert. The only Symphonies yet promised are Beethoven's "Eroiça" and Dvorák's latest musical message from his present home, which he whimsically styles "From the new world." Miss Fanny Davies and Lady Hallé are announced as instrumental soloists, but no concerts or other work for either mental soloists, but no concerto or other work for either pianoforte or violin is as yet included in the printed scheme. The latter, however, would seem to place again in evidence the fact that the coming days are to be made still more and more avenues from these when concerts as well as more remote from those when concerto as well as symphony found a place at three or four out of six such Concerts. Upon such a retrograde movement the directors of the Liverpool Philharmonic Society can hardly claim congratulation. Sir Charles Hallé is again to be the Conductor.

Conductor.

There has been some very good military music in the parks during the past month, one notable feature of which has been the playing of a band on Sundays, under the direction of Mr. F. R. Howell. A large amount of opposition was offered to such a departure last year, but the more liberal-minded majority happily prevailed, and such music may be now taken as a regular factor in our weekly régime during the summer. The Sunday Society, which exploited this together with other local revolutions, purposes giving ten Sunday Concerts at St. George's Hall between October and March. Of these six or seven will be Orchestral, and the remainder devoted to Chamber Music. Orchestral, and the remainder devoted to Chamber Music.

For the opening of its season the Orchestral Society proposes a scheme of the following proportions: Symphonies: Beethoven's No. 8, Schubert's "Unfinished," and one of Mr. Cliffe's; Overtures: Wagner's "Flying Dutchman" and Mendelssohn's "Hebrides." These pieces, together with an arrangement of some of Wagner's "Parsifal" music, will afford a fair amount of work for this fine organisation. But this is not all, for in the scheme of the Conductor, Mr. A. E. Rodewald, is also included some new music by Grieg, Edward German, and Tschaikowsky, and the whole programme will probably prove the best yet offered by this excellent Society.

The action of the Lancashire County Council in granting

Musical Scholarships, that of the Liverpool Corporation in the same direction, and the commendable move of the Garston Local Board in providing teachers of singing for public classes is being emulated at Wavertree. In the latter out-township elementary and advanced classes are to be carried on at the expense of public funds during the coming season.

A month hence it may be assumed that most of the local choral societies will have formulated their plans for and the works already fixed include "The Messiah,"
"Elijah," and Berlioz's "Faust."

A remarkably interesting prospectus has been issued by the management of the Athenæum School of Music, in pool, but who has been for many years past a resident of

Wales, has been again speaking no unmeasured or unmeaning words on the subject of music in the principality. As on former occasions at the important local Eisteddfod held annually in Llanrwst (the capital of the ancient Venadocian Vale), this excellent amateur, who was at one time a member of the Liverpool Philharmonic orchestra, spoke strongly on the subject of the orchestral side of art. Again he urged the people among whom his residence had been taken up to adopt serious measures of reform in such a direction. At the same meeting the Alderman performed a solo on the crwth and Mr. Carrodus gave some violin solos.

A NEW Society, entitled the London Choral Union, will appeal to the London public during the coming season. Four Concerts will be given at the Queen's Hall, on Tuesdays, November 13, December 18, February 26, and April 30. The works announced are "The Messiah," Mendelssohn's "Elijah" and "St. Paul," Sullivan's "Golden Legend"; and a new cantata, the "Ballad of Carmilhan," by a rising young composer, Mr. Davidson Arnott, is to be produced. An admirable array of solo vocalists has been secured; the orchestra and choir will number 400 performers; the Organist will be Mr. Fountain Meen; and the Conductor, Mr. James W. Lewis. The proceeds of the performances will be devoted to providing free meals for children, food and shelter for the homeless, relief of families in distress, and, in various other ways, helping the poor of London. Certainly the high aim of the performances, and the specially popular prices charged, should lead to a generous support of the enterprise.

The Thursday Subscription Concerts are now under the management of Messrs. R. Cocks and Co., who announce six Concerts (four morning and two evening), to be given at the Queen's (small) Hall, commencing on November 1 and terminating on March 21. The first part of each Concert will be devoted to the works of one composer—those selected for this series being: Dr. A. C. Mackenzie, Schubert, Schumann, Dr. Hubert Parry, Beethoven, and Mendelssohn. Messrs. William Nicholl, Hans Adolf Brousil, Otto Peiniger, and Septimus Webbe, the originators of the series, will, of course, take part in each programme; and Miss Esther Palliser, Madame Fanny Moody, Miss Louise Phillips, Mr. Arthur Oswald, Mr. Charles Manners, and others will appear during the series. Miss Mary Carmichael and Mr. Arthur E. Godfrey will act as accompanists.

The chief event of musical interest this month will be the Three Choirs Festival at Hereford, which takes place from the 11th to the 14th inst. Details of the programmes have already appeared in these columns, but we may remind our readers that the novelties are a sacred cantata, "The Cradle of Christ," by Dr. J. F. Bridge, and a secular cantata, "Sir Ogie and the Ladie Elsie," by Dr. C. Harford Lloyd. The tastes of all kinds of music-lovers have been considered, Wagner being represented by excerpts from his operas—notably the "Parsifal" Vorspiel; Bach by the "Christmas Oratorio"; Handel by "The Messiah"; and Mendelssohn, Spohr, and Dvorák have not been forgotten. Apart from the novelties, English music will be worthily represented by Mackenzie's "Bethlehem," Act II., and Parry's "Job."

The committee of the Gravesend and Milton Choral Association, in issuing the prospectus of their seventeenth series, announce four Concerts during the coming season. These will comprise Sullivan's ever-popular "Golden Legend"; a Chamber Concert, at which Sir Charles and Lady Hallé will appear; a miscellaneous Concert, for which the services of Mr. Edward Lloyd, Mr. Johannes Wolff, and others have been secured; and a Christmas performance of "The Messiah," which has not been given by the Society since 1885. The absence of any novelty in the prospectus seems hardly justified, seeing that the balance-sheet of the Society shows a gratifying credit balance of £50, an indication of prosperity which many other societies would probably be glad to emulate.

MR. CHARLES FRY announces a series of Four Recitals with special musical accompaniment, to be given, with the assistance of Miss Olive Kennett, at the Salle Erard in the Autumn. The programmes will include selections from "Romeo and Juliet," for which Mr. Berthold Tours is writing incidental music; from the "Merchant of Venice, with Sir Arthur Sullivan's music; and from "Macbeth," with the music popularly known as Locke's, but which there is good authority for believing is by Purcell. This music has not been heard in London in association with the play for a number of years. Mr. Clement Locknane is also writing additional music for this Recital. Another feature of interest will be the introduction of several recitations with pianoforte accompaniment composed by Mr. Stanley Hawley.

UNDER the energetic and enthusiastic direction of the well-known antiquarian musician, the Rev. F. W. Galpin, a singularly interesting and quaint revival of old English dances and rustic sports, with appropriate music, took place on Bank Holiday, at Hatfield Broad Oak. The events included "Maypole" and "Morris" dances, and "a Jig for the Merry Milkmaids," executed by eight Milkmaids with pails and stools, who danced a kind of double reel, or two single reels, at right angles to each other. The sports comprised "The Popinjay," in which Foresters shot at a gaudily-painted effigy of a parrot, and "Tilting at the Quintain." Appropriate instrumental accompaniments were provided, and the performance was witnessed by a large and appreciative audience.

Four Concerts will be given during the season by the Dublin Musical Society. At the first, towards the end of November, Dr. Mackenzie's "Dream of Jubal" will be performed, with Mendelssohn's "Hymn of Praise"; "The Messiah" will be given at Christmas; "Elijah" in February; and the last Concert will comprise a new Mass by Dr. Joseph Smith, Conductor of the Society, and a Concert-Recital of Sullivan's opera "Ivanhoe." Engagements are pending with the following artists: Mdlle. Antoinette Trebelli, Miss Medora Henson, Madame Clara Samuell, Miss Clara Butt, Miss Pettican, Mr. Herbert Grover, Mr. Charles Manners, Mr. Andrew Black, and Mr. Charles Fry.

An address on "Music in South Africa" was given, on the 1st ult., to the students attending the Tonic Sol-fa College, by Mr. H. Nixon, Inspector of Schools to the Education Department of Cape Colony. Mr. Nixon stated that he had travelled throughout South Africa for upwards of a quarter of a century, and was able to compare the singing there with what he had heard in Europe and America. There were, he said, no finer singers in the world than the Kafirs, and he considered their proficiency was obtained through the Tonic Sol-fa system. The outlook in vocal music was most promising, and the Education Department had taken every possible means of encouraging singing by note.

THE Carl Rosa Opera Company will, during the season, produce Mr. Hamish MacCunn's new opera "Jeanie Deans," the book for which—founded of course on Scott's "Heart of Midlothian"—has been furnished by Mr. Joseph Bennett. An English version (by Mr. William Grist) of Tasca's "Santa Lucia" and one of Bruneau's "L'Attaque du Moulin" are also in preparation. The "Meistersingers" will be heard in English, and among revivals will be Nicolai's "Merry Wives of Windsor," Ambroise Thomas's "Mignon," and the late Goring Thomas's "Esmeralda." The season commenced at Blackpool on the 13th ult.

The organ built by the Farrand and Votey Company for the Festival Hall of the Chicago Exhibition has been acquired by the University School of Music, Ann Arbor, Michigan. The instrument belongs to what may be termed the giant class, for the possession of which there was recently a municipal craze. It contains nearly four thousand speaking pipes, acted upon by four manuals and the usual pedal board, and its acquirement by the Michigan school indicates not only an enterprising spirit, but a flourishing financial condition of the Institution.

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DURING the recent season French music was very much m evidence, but it seems not improbable that in the coming Autumn we shall be subjected to an invasion of Chinese. A Celestial company is performing in France, while the Imperial Opera House at Vienna is busying itself in the production of a Chinese ballet entitled "Li-La." The national element is, however, not to assert itself in the music, and as "everything comes to London," for this prohibition we may be duly thankful.

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At Trinity College, London, the Benedict Exhibition has been awarded to Mabel Phillips, the Sims Reeves Vocal Exhibition to Florence A. Jackson, the College Organ Vocal Exhibition to Fiorence A. Jackson, the College Organic Exhibition to Reginald H. Hellyar, the College Violin Exhibition to Sydney J. Faulks, and the College Violoncello Exhibition to Edith Jessy Evans. The examiner were Prof. James Higgs, Mr. J. E. Hambleton, Mr. Henry Gibson, Mr. F. G. M. Ogbourne, Mr. J. T. Hutchinson, Dr. Pringuer, and Mr. Francesco Berger.

THE third annual prospectus of the Bradford Permanent The third annual prospectus of the Bradford Permanent Orchestra announces a series of six Concerts, commencing on October 13 and terminating on March 9. It will include a Concert consisting mainly of Sir Arthur Sullivan's compositions, and the first part of the final Concert will be devoted to Dr. Hubert Parry's works, including "Blest Pair of Sirens," which will be sung by the Bradford Festival Choral Society.

At a recent meeting of the Cardiff Musical Society a draft programme for the triennial Festival to be held next year was submitted, including Berlioz's "Faust," Mendels-sohn's "St. Paul," and "The Messiah." Professor Stanford had informed the committee that the work he would offer to the Festival was entitled "The Bard," and Sir Joseph Barnby had intimated that his work would take the form of a Te Deum.

MR. H. H. WELTCH, Goldsmiths' Exhibitioner, Keble College, Oxford, who has been for some years assistant secretary to Sir George Grove at the Royal College of Music, has been appointed secretary to the London Organ music, has been appointed secretary to the London Organ School and International College of Music, in place of Mr. Hilton Carter, who has now taken up his duties at the Guildhall School of Music.

Four Concerts will be given next season by the Nottingham Sacred Harmonic Society, under the direction of Mr. John Adcock. The first will consist of a Concert Recital of Gounod's "Faust," with Mr. Edward Lloyd and Miss Fanny Moody as the hero and heroine; and "The Messiah" and "Samson" will be included in the series.

THE Lancashire County Council Musical Scholarship, of the value of £60 a year for three years, for pianoforte playing, has been awarded to Miss Mary Hindley. A large number of candidates entered for the competition. The examiners were Professor Villiers Stanford and Dr. F. E. Gladstone.

Sir Arthur Sullivan will be associated with Mr. Burnand as his literary collaborateur in the next production at the Savoy Theatre. This will be a new version of "The Contrabandista," a work in which the same author and composer collaborated as far back as 1867.

A NEW terror has recently been added in France to the being the same terror has recently been added in Thanks to being the same a company of musicians have formed themselves into a club for the special object of having musical rides. There is a compensating fact, however viz., the sounds will be fleeting.

Mr. Tivadar Nachèz has been engaged to give twenty-five Concerts, in conjunction with Mr. Algernon Ashton, though Germany and Austria. The tour will last from October 22 to November 17.

THE prize of £50 recently offered by Tit Bits for the best Cricket Song, words and music, has been awarded to Mr. W. G. Wood and to Mr. Sinclair Dunn, the writer of

The prize of £5, offered to the best candidate of the ligher Grade Pianoforte Examinations of Trinity College, has this year been awarded to Miss Gertrude Burnaby.

OBITUARY.

PROFESSOR CARL MÜLLER, formerly for thirty years the Conductor of the Frankfort Museum Concerts and St. Cecilia Society, at Frankfort-on-Main, on July 19, aged seventy-six.

FRL. JENNY MEYER, formerly a concert-singer, after-wards a renowned teacher of singing, and during the last years directress of the Berlin Stern'sche Conservatoire, on July 17, aged sixty.

COMMERZIENRATH CARL RÖNISCH, the founder and proprietor of the well-known Dresden firm of pianoforte manufacturers, on July 21, at Blasewitz, aged eighty.

VLADIMIR KASHPEROFF, professor of singing at the

Moscow Conservatoire, composer of several operas—s.g., "Maria Tudor" (produced at Nice in 1860), "Rienzi" (Florence, 1863), "The Tempest" (St. Petersburg, 1867), He was also known as a writer on musical subjects. He died at Moscow, aged sixty-seven.

EDUARD TAUWITZ, conductor of a choral society bearing his name, director of the Sophien Akademie, Prague, and composer of several hundred part-songs for male voices, some of which have become very popular with German choral societies. In the early forties he was one of the conductors at the Riga theatre. From 1846 to 1863 he occupied a similar post at the theatre of Prague, in which town he died on July 26, aged eighty-two.

ERNEST LACOMBE, the well-known Paris music pub-

lisher, on the 20th ult.

OTTO OESTERLE, for nine years a member of the Theodore Thomas orchestra, at Darien (U.S.A.), aged thirty-three.

GERTRUDE DEL GRANDE, lately a prima donna at the Malta Opera House, on the 9th ult., at Milan, at the early

age of twenty-two.
GEORGE BIRD, for sixty-five years Organist of the Parish Church, Walthamstow, Essex, on the 14th ult., aged

eighty-two.

MADAME LUCY CHAMBERS, highly esteemed in Australia as a contralto singer and teacher. The daughter of a Sydney solicitor, she was, on the advice of the distinguished Irish soprano, Catherine Hayes, sent to Italy, where she studied under the best teachers. She sang at the Milan Scala theatre and all the principal musical centres of Europe. After fulfilling a long engagement in the Colonies, she formed an Academy at Melbourne.

Louis de Casembroot, librarian and assistant-secretary to the Brussels Conservatoire, and also known as a musical critic on the staff of the *Echo Musical*. His death, which took place at Ixelles, at the early age of thirty-one, is much regretted in musical circles in the Belgian capital.

SIGNORA VERONICA GRAZIELLA BRAMBILLA, formerly a singer of note and a member of the famous family of Bram-

billas, which during half-a-century gave half-a-score of fine singers to the world. She died recently at Milan.
VINCENZO BELLINI, a cousin of the composer of "Norma" and "La Sonnambula," and himself a musician. He was born in the same year as the Vincenzo Bellini; hence he was ninety-three years old at the time of his death, which

took place recently at Catania.

Count Albert Amadei, composer of songs and pianoforte pieces, on July 12, at Vienna, aged forty-two.

Guiseppe Villena, formerly a famous operatic tenor,

on July 4, at Milan, aged fifty.

A. PRUYM, well known in Belgium as an operatic tenor.
He was drowned in the Scheldt, on the 8th ult., while
attempting to rescue a friend. He was only thirty, and
only five months ago was married to Mdlle. Alde, an operatic singer.

J. Montariol, the operatic tenor who made his début in London in 1889, in "Faust," and was for several years one of the most useful members of Sir Augustus Harris's troupe. He had a pleasant voice, which he used to the best advantage, and was an excellent actor. He died at Angoulême, aged thirty-nine.

COLONEL GEORGE BROOKE MEARES, the Commandant of the Royal Military School of Music, at Kneller Hall, on the 21st ult. He formerly commanded the 7th Fusiliers, and only became director of Kneller Hall in October last.

George Rogers, the founder of the firm of George

Rogers and Sons, pianoforte makers, of Berners Street, on the 14th ult., aged seventy-two.

XUM

SIGNORA GIOVANNINA LUCCA, formerly the proprietress of the Milan music publishing house founded by her husband, who died in 1872. Signora Lucca was the publisher of the Italian versions of Wagner's works.

MADAME OSBORNE, a Scottish vocalist, who, after studying in London and Leipzig, went to New York some years ago to sing in opera and teach. She had lately suffered great hardships, and she died from privation, at New York, aged thirty-six.

FRIEDRICH WILHELM STEINBRECHER, a talented German musician, who for many years had been resident in Cincinnati (U.S.A.), in which town he died recently, aged

seventy-two.

WILLIAM CHARLES LEVEY, the well-known musical conductor, on the 18th ult., aged fifty-seven. He studied at the Paris Conservatoire under Auber, Thalberg, and Prudent, and came to London in 1863 with his operetta "Fanchette," which was produced at the Covent Garden English Opera under the management of Pyne and Harrison, who afterwards also produced his operetta "Punchinello" at Her Majesty's Theatre. Afterwards he became musical director for ten years at Drury Lane Theatre, under the management of Mr. Chatterton, where he wrote the music for all the spectacular dramas, such as "Amy Robsart," "King o' Scots," "Rebecca," and "Lady of the Lake," and to various pantomimes. He afterwards acted as musical director at many other theatres, including the Princess's, the Haymarket, and the Adelphi. Mr. Levey also composed many songs which enjoyed a considerable popularity.

CORRESPONDENCE.

THE HYMN TO APOLLO.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,-In his comments on my letter in your August number, pp. 524, 554, your critic seems to be uncertain of his ground. He endorses M. Gevaert's opinion that the transcript is parfaitement exact; and yet he makes admis-

sions that are fatal to this view.

Thus, he says that "the notation does not indicate the particular tuning used in this or any other music." The transcript is based on the assumption that the tuning was the chroma toniaion; and here your critic admits that there is nothing in the original to show that this assumption is correct. He says that "the usual form of chromatic genus during the classical period seems to have been the toniaion of Aristoxenus, which was identical with the chromatic scale of the Pythagoræans (Gevaert, I., 320)." Equal temperament is adopted in the transcript; and here your critic admits that the chroma toniaion is incompatible with equal temperament. That is clear. Aristoxenus, pp. 45 and 46, defines a tone as the difference between the fourth and the fifth; so his tone was not a mean tone, but a major tone-i.e., a Pythagoræan tone. And in the chromatic scale of the Pythagoræans—see Ptolemy, Harmonics, ii. 14—the so-called half-tone was considerably less than a mean semitone, while the so-called tone-and-a-half was considerably more than three mean semitones.

I have been taking exception to the transcript on these two grounds—the use of equal temperament and the use of the chroma toniaion. Now, so far as I can see, your critic has given up the case for equal temperament; and as regards the chroma toniaion he does not argue that it must have been used, but only that it may have been.

If we suppose that the chroma was the toniaion, we have to suppose that the writer of the hymn used two different signs-K and I-for one and the same note, D natural. I deny the possibility of this. Your critic does not attempt to meet my argument about the difference between the forms K A M and I A M, or my other argument about the tetrachords with K and I together. He only says that "M. Reinach has explained that he representing the same sound." That is merely a statement of M. Reinach's opinion: it does not go to prove that the opinion is well founded.

This point is raised in Mr. Bergholt's letter in connection with the passages in Aristides, p. 26, and Gaudentius, p. 23. I cannot describe his translation as felicitous; but in the original the meaning is plain enough. To put the thing briefly, both these authors say that when the notes in the octave were reduced from twenty-one to twelve, musicians were left with more signs than notes, and it did not matter which of the available signs they selected for Thus, when one of the notes was omitted between I and M, it did not matter whether the remaining note was described as K or A. In all such cases Aristides took the first note of the two, whereas Gaudentius seems to have taken the second.

I presume that Mr. Bergholt's notion is that this will justify the transcript in giving D natural for K as well as I. Aristides and Gaudentius, however, are describing the music of a later age. And even if their scheme could be applied to the hymn, it would not justify the interchange of K and I, for Aristides says distinctly (p. 27) that K and I are a semitone apart. It would only justify the interchange of K and A; and that is impossible in the hymn, for K and A occur in the same tetrachord, and thus are necessarily

of separate pitch.

Your critic is mistaken in supposing that my "theory takes no notice of the difference between fixed and moveable sounds." I have only been arguing that certain notes could not move into the places occupied by others. He makes the same mistake in saying that "according to Mr. Torr, Alypius ought to have given, not two, but at least four different forms for the pycna of Aristoxenus; not to mention those of Ptolemy." Only two forms are needed here. The K A M form fits the three cases in Aristoxenus where the pycnon has intervals of a quarter, three-eighths, and a third of a tone respectively; while the I A M form fits the fourth case, where the pycnon has intervals of half-a-tone. My contention is not that K and Λ cannot move, but that K cannot move into the place already occupied by I. In other words, I maintain that, while C sharp and D flat would be notes of variable pitch, D flat could never become D natural. This is plainer in the notation for instruments, the signs recurring there in groups of three, $F \bowtie_A C \cup O K \bowtie_M$, and so forth. My contention is, not that the second and third notes in each group were incapable of moving, but that they could not move far enough to bring the third note of one group into collision with the first note of the next group.

Your critic also says: "By all means let Mr. Torr, if he wishes, consider that the moveable K cannot possibly have coincided with I. He will then have the satisfaction of producing the unmelodious modulation described by Pseudo-Euclid, p. 21." The quotation is misapplied. Pseudo-Euclid is speaking of modulation from one type of music to another by means of a pycnon that occurs in both. The pycnon K A M occurs in three other chromatic scalesthe upper Phrygian, Dorian, and lower Dorian-and is thus a means of modulation from the Phrygian chromatic scale into any of those three. It could not be a means of modulation from the conjunct to the disjunct system in the Phrygian chromatic scale, as suggested by your critic; for the disjunct system has the pycnon H O I, and K A M is not converted into that by identifying K with I. The parallel passage in Aristoxenus, p. 72, shows unmistakably that all three notes had to coincide; for it says that the effect was unmelodious, if there was only a coincidence of the highest note in one pycnon and the lowest in the other, or the two highest notes in one pycnon and the two lowest

in the other.

This completes my reply on the main question—the accuracy of the transcript. I will deal with the side-issues

as briefly as possible. Mr. Bergholt says that I have "revived Mr. Vincent's theory of the twenty-one Pythagoræan dieses to the octave," and proceeds to ask me a number of questions about that theory. I have never asserted or implied that there were twenty-one Pythagoræan dieseis to the octave. The theory is not mine; and I do not propose to trouble myself about it.

Your critic denies that the Greeks had five-and-forty scales. He says that they had only fifteen, "each of which was submitted to certain modifications." As a matter of fact, Alypius first sets out fifteen diatonic scales,

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then fifteen chromatic, then fifteen enharmonic. But whether the scales are treated as three groups of fifteen, or fifteen groups of three, the result is precisely the same-there are five-and-forty of them, neither more nor less.

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to trouble and-forty each of nic scales, there are twe-and-forty of them, neither more nor less. Previously your critic said that a chorus would use the chroma toniaion and leave the chroma malakon and chroma kemiolion to the trained solo singers. And now he quotes a passage from Aristides, p. 19: "the most natural of the genera is the diatonic, which can be sung by all, even by the unlearned; the most artificial, the chroma, which only the learned can sing." That is not to the point. The chroma toniaion was just as much a chroma as the hemiolion was label.

Again, your critic says that "in mentioning the diatonic genus generally, our meaning would surely be evident to anyone except Mr. Torr." I pointed out that he was crediting the diatonic genus as a whole with the characteristics of a portion of it. Then he says that "since Mr. Torr does not mention the fact, he is evidently unaware that Ptolemy describes altogether five kinds of diatonic tetrachord." So your critic is pleased to argue that I must be unaware of a fact because I did not mention it when any mention of it would have been irrelevant.

the also says that "the passage in Aristides we referred Mr. Tort to on p. 23 has nothing whatever to do with the notation of Aristides on p. 22, to which we did not refer him." I did not speak of the notation on p. 22. I spoke of the notation on p. 27, which illustrates the passage on p.23; and I gave the numbers of the pages.

Afterwards he says: "What the difference is between

the twelve equal semitones contained in the octave of Aristoxenus and the twelve mean semitones of equal temperament, perhaps Mr. Torr can explain." There were not twelve equal semitones in the octave of Anistoxenus. On pp. 45, 46, Aristoxenus says that a fourth and a fifth together made an octave. Then he says that a tone was the difference between the fourth and the fifth; so his tone was a major tone, not a mean tone. And then he says that the fourth contained two tones and a half. The tones being major tones, the so-called half-tone was approximately) half-a-minor tone. Hence the octave gave ten semitones of half-a-major tone apiece, and two of very nearly half-a-minor tone apiece.

In what your critic says about the close connection between the Greek system and the scale given by the white keys of the pianoforte, he is tacitly making two assumptions-that the Greeks used equal temperament, and that they had not any intervals but halves and quarters of a tone. without these assumptions he could not get the pycna to begin on the black and white keys in the manner he describes. The result is curious. He says that the pycnabeginning on the white keys take the form 1, 2, 3, while bose beginning on the black keys take the form 1, 2, 4. As all the pycna beginning on K take the form 1, 2, 4, he thus identifies K with a black key. But in dealing with the transcript he identifies it with a white key—D natural. Finally he says: "As to the interval between proslambeamments (B) and hypate hypaton (C sharp) in the Iastian stale, both notes are fixed at the interval of a tone, and they have nothing to do with a pycnum. The example only serves to demonstrate still further the futility of Mr. Ton's theory." That is a delightful bit of reasoning. He ssumes that the tone between these notes is a mean tone, so that if one of them is B, the other will be C sharp in the modern tempered scale. And as that is inconsistent with my theory, he announces that my theory must be false. It is only his assumption that is false. - Yours, &c.,

[We have already answered all Mr. Torr's objections to M. Reinach's transcript of the "Hymn to Apollo" published in our Jubilee number, and shall, therefore, not touble our readers with a wearisome repetition of the arguments in its favour. The point at issue between Mr. Torr and ourselves is whether the Greeks expressed by their nor and ourselves is whether the Greeks expressed by them in notation the different nuances of tuning used by them in certain portions of their scales, or not. Mr. Torr seems to think that they did, while we consider that, except to a limited extent, chiefly connected with the earlier developments of the enharmonic genus, they did not. From the above letter it appears that Mr. Torr has attempted to meet

our objections to his theory so far as to say that "the K Λ M form fits the three (the italics are ours) cases in Aristoxenus where the pycnon has intervals of a quarter, three-eighths, and a third of a tone respectively; while the I A M form fits the fourth case, where the pycnon has intervals of half-a-tone"; though what grounds he has for this very large assumption we are at a loss to discover, since he gives nothing to show what foundation he has for it. Nothing that Mr. Torr has said has caused us to alter our opinion that M. Reinach's transcript is perfectly correct as regards the notes, and that in all probability the tuning employed was the *toniaion*; though either of the others is perfectly possible.—ED, M.T.]

ANCIENT GREEK MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,-I observe that Mr. Torr's letter in your last issue incidentally furnishes me with an answer to one of the questions I asked him.

I wanted to know whether his twenty-one intervals were fixed or moveable. We are now told that presumably were fixed of inovesions. We are now told that presumany there was a notation to express every interval in use (p. 555, col. 2), and we are challenged to bring evidence that the twenty-one signs to the octave did not represent twenty-one notes (p. 555, col. 1). I infer, then, that Mr. Torr's contention is that the twenty-one admitted signs did, in fact, represent twenty-one notes, at fixed intervals, which may be determined with accuracy supposing that we have sufficient data.

The whole question now becomes one of arithmetic, and if Mr. Torr will follow me in a little calculation I will show him that, on his theory, the data we have can be made to contradict themselves; in other words, I shall reduce his theory to an absurdity.

The postulates I start from are that in every scale of Alypius the "paramese" is a whole tone (2) above the "mese," and the "nete diezeugmenon" a perfect fourth (4) above the "paramese." It is difficult to say just how much Mr. Torr will admit and how much deny; but should he require evidence of the truth of these assertions ample can be adduced. I merely stop to note that I purposely avoid all questions of genera and tuning, the three notes mentioned above being in all cases unsusceptible of variation. Now for my demonstration.

tion. Now for my demonstration.

Since 0 to K is a major tone (a) (being "mese" and "paramese" in the Ionian scale) and K to H is also a major tone (being "mese" and "paramese" in the Æolian scale), and 0 to Z is a perfect fourth (being "paramese" and "nete diezeug" in the Hypo-Lydian), it follows, by subtraction of the first two intervals from the third, that H to Z = a Pythagorean limma $\binom{256}{243}$.

Again, by parity of reasoning, since II to M and M to I are major tones (Dorian and Phrygian scales) and II to H is a perfect fourth (Hypo-Æolian scale), it follows that I to H also = a Pythagorean limma.

Add together the two limmas thus determined, and we get I to Z = two limmas.

But I to Z = major tone ("mese" and "paramese" in Lydian scale).

But a major tone is known to be greater than two limmas in the proportion (nearly) of 9:8. Therefore we have two things at once equal and unequal, which is absurd. It may be of interest to Mr. Torr to learn that before

arriving at a true comprehension of the Greek notation, I myself spent many hours testing the Greek signs in every conceivable way, until at last I fully convinced myself that to give them any fixed ratios was a mathematical impossibility.—Yours faithfully,

ERNEST BERGHOLT. July 30, 1894.

HANDEL MYTHS.

No doubt there is a difficulty in arriving at the precise nature and extent of Handel's personal connection with Whitchurch at this distance of time; but your contributor takes upon himself to assert a negative. Now, unless he is in the possession of evidence other than that which has been so often put forward in musical and other journals, there is not one iota of proof of the negative to which any person accustomed to deal with questions of fact would attach a feather-weight.

The arguments usually adduced are :-

I. There was a chapel in the house at Canons; Handel probably played there frequently, and, therefore, it is impossible that he played frequently at the church at the other end of the shrubbery.

2. There is an inscription on the organ in the church which says, "Handel composed 'Esther' on this organ"; this is absurd, and therefore other statements bearing on Handel's connection with this organ must be untrue.

3. It is all nonsense, you know, to say that Handel ever

played there.

My statement of the objector's reasoning (including No. 3, based apparently on that of the King in "Alice in Wonderland") is really not an exaggeration, and is, I believe, exhaustive; and quite recently provincial papers have seriously inserted matter to this effect. Observe, I do not impute for a moment to your contributor a knowledge of the steps by which his position has been arrived at; he has doubtless simply heard the conclusion without the premises, or he would not have adopted them.

Why should the existence of the chapel, and the (assumed) probability that Handel played there, interfere with the possibility (this is all I am now dealing with) of his having often played services at the church? They may have been at totally different hours so as not to clash. As far as I have seen the evidence, there is no more proof of his regular performance on the Gosport organ in the chapel than there is of his performance at the church.

It is sufficient with reference to No. 2 to point out the looseness of thought which can urge that any fancied absurdity in the inscription affords the faintest shadow of a presumption that the tradition is false irrespective of the

The onus of proof is no doubt on those who say Handel played at Whitchurch; but there is some proof of this, and such as a judge would lay before the jury—viz., an unbroken tradition for many years on the spot. He would also tell them to consider the probability arising from the peculiar organ and orchestra placed there for some abnormal performances, the presence of Handel, and the abnorman periormances, the presence of relation, and the contemporaneous statements of poets pointing to such performances in the church (as opposed to the chapel). This is what lawyers call a primâ facie case, liable no doubt to be disproved. You can only go on probabilities and the case of the contemporary probabilities and the contemporary probabilities. in many cases. Your readers might not feel disposed to risk much money on the affirmative; but who would stake one farthing on the arguments urged in support of the foregone conclusion contra ?- I remain, Sir, yours truly,

EDWARD CUTLER.

12, Old Square, Lincoln's Inn, W.C.

[The brass plate with the statement "Handel was organist of this church from the year 1718 to 1721" is very precise, and is either true or false; if the former, there should be no difficulty in producing proofs. The plate was should be no difficulty in producing proofs. The plate was put on the organ in 1834 by Julius Plumer, Esq., of Canons Park, the great-uncle, I believe, of Mr. Cutler; and as the latter resides at Whitchurch, doubtless it will afford him gratification to search the Parish records. Should he find any verification of the inscription he will do justice to his relative's memory and silence unbelievers by publishing the same. The Register of burials of St. Lawrence, Whitchurch, contains the following entry:
"Buried, 6th of June, 1772, William Powell, organist."
Was not this William Powell organist during the time that Handel was engaged by the Duke of Chandos in his private chapel at Canons? When was Powell appointed and whom did he succeed?—ED., M.T.]

P.S.-I have now, in accordance with your excellent suggestion, searched the archives of Whitchurch from 1687, the courteous custodian having aided me in my scrutiny. that I cannot alter it, and my opinion is not that of an

There is no reference to the post of organist or to the church music until the engagement of one Edward Frith. in 1796. If there had been, however, such reference it would have been consistent with my proposition. I do not suggest have been consistent with my proposition. I do not suggest that Handel tremulously presented testimonials to the enlightened vestrymen of the period, and after triumphantly beating the sexton's daughter by a neck, played Tate and Brady in all weathers for 7s. 6d. per Sabbath. My suggestion is that the chances are fifty to one that when the Duke went to the church, as he did according to the objectors' own authorities, the august denizens of the luxurious private boxes which had been fitted up at great cost for the Canons guests and household, would not have been satisfied without the presence at the organ of the giant whom his grace kept tame on the premises. I am well aware that in the able article in the Leisure Hour (Nov., 1875) it is suggested that Handel never lived at all at Canons; but I do not understand that Mr. Cummings, who probably has the literature on the subject more at his finger-ends than anyone, takes this view.-E. C.

H. H. PIERSON'S "FAUST."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,-Mr. F. Corder, in his Lecture at the Royal Academy on the history of the "Musical treatment of the Faust Legend," as reported in your valuable journal, makes some statements which it would be unjust to the memory of a great artist to allow to pass unchallenged. Anyone who knows H. H. Pierson's second part of "Faust" music will marvel that any instructed and fairly intelligent musician can find-as Mr. Corder does-"an extravagant and incoherent style in the music. Phrases appear and disappear, have no counterpart or continuation, and the rhythm and tune are frequently changed without apparent object." In reply to this statement I would ask anyone, unprejudiced, to play over the Overture, with its well-defined themes, magnificently worked out, and coherent resumé of the different motifs of the work; the solo of Ariel and chorus of Fairies, full to repletion of the most enchanting music; the Intermezzo, No. 16, coherent, to an artistic spirit throughout, and only extravagant in its wealth of beauty; the divine chorus "Sound, immortal harp," a vision of beauty, unmarred by one note that can possibly be called "obscure"; the dignified Te Deum; the Introduction to Act V., with its charming blending of organ and orchestra; the "Song of the Warder," which evidently produced a great effect at Mr. Corder's Lecture, and no wonder, when one sees the clearness and subtle beauty of the music; and what words can be found to describe the marvellous choruses of Angels and Beautified Spirits? I will not lay myself open to the charge of being "extravagant," and will therefore leave each real artist who may examine this music to decide for

I would, in conclusion, ask Mr. Corder to tell us who has shown Edouard Lassen's music to "Faust" to be "the most complete and satisfactory incidental music yet provided for the drama"?

As opposed to this statement stands out the broad fact that Pierson's "Faust" is constantly performed in Germany, and there considered the only satisfactory music suited to H. H. Pierson has expressed in the eloquent the drama. language of music what he knew Goethe meant to say, though from the comparative imperfection of human language he could only shadow it forth in words; and thus Pierson has done the exact opposite of what Wagner vainly attempted to do-viz., make music speak human language not express ideas in her own wondrously eloquent language. -Yours faithfully,

July 20, 1894.

THEODORE S. HILL.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,-Your correspondent, whose letter you have comteously submitted to me, says that he "will leave each real artist who may examine Pierson's music to decide for himself" as to its merits, but he objects to my expression of opinion. In spite of the implied snub, I fear, however,

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Admire Pierson who will, I again assert that if ever music was incoherent his was, that his Overture to "Faust" ras incoherent his was, that his Overture to "Faust" contains no "magnificent working" of its ill-assorted phrases, that the Ariel chorus is to me unintelligible, the Intermezzo clear but weak in the joints, the chorus, "Sound, immortal harp," a feeble affair, with its bass help-lessly struggling to keep away from the dominant and failing—in fact, the only point on which I can agree with Min. Hill is that no words can describe the choruses of Angels and Beautified Spirits. I will freely grant that Pierson expressed what he knew Goethe meant to say, but almost any contemporary opera affords proof that a man may "make music speak human language" and yet produce

mancommonly bad music for all that.

As to Lassen's "Faust" music, a glance at the score will reveal the fact that it is more complete and suitable for stage performance than any other. As to its æsthetic value,

Icannot call it absolutely first-rate, but it is very good.

Is your correspondent within the facts when he states Is your correspondent within the lace that Pierson's music is constantly performed in Germany?

Faithfully yours,

F. CORDER.

PURCELL'S ORGAN AND HARPSICHORD MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,-Dr. Hopkins and I have undertaken to edit a volume of Purcell's Organ and Harpsichord Music for the momplete edition of the composer's works now being published by the Purcell Society. As it is very possible that manuscripts which we do not know are in private of olderings, we shall be extremely obliged if the owners of any such compositions will communicate with us. The greatest care will be taken of any MSS. with which we are entrusted, and after they have been copied they shall be at once returned.

All communications should be addressed to me at the British Museum.-Believe me, yours obediently,

WM. BARCLAY SQUIRE,

Hon. Sec., Purcell Society.

"WHEN DOCTORS DIFFER."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,-The point raised by your correspondent in your July number as to the true meaning of the terms con wrdini and its converse senza sordini is an important one to teachers of the pianoforte. There can be no doubt that, as used in modern pianoforte. There can be no doubt that, as used in modern pianoforte music, they can apply only to the left or piano pedal. I believe that Beethoven intended this use of the direction senza sordini in the first movement of the so-called "Moonlight" Sonata, as, in the last movement, he uses the sign "Ped. *" in everal places to produce a certain effect on the two chords there written. It is interesting to note that the term sordino, implying deafness, which is somewhat the effect produced by the veiling of the sound, whether produced by the duced by the veiling of the sound, whether produced by the pianoforte or an orchestral instrument, should have been tendered in English by a word signifying dumbness—i.e., "mute," this being just the effect produced by the dampers of the pianoforte, which stop the vibrations at once. The st attempt to vary the tone of the pianoforte was by means of stops at the player's left hand to raise the dampers, these bing afterwards transferred to a pedal. The terms con sodini and senza sordini were then first applied to the contrivance. Later the piano, or soft pedal, was introduced to will or mute the sounds, and then, as is most probable, the terms were transferred to the new pedal, and the now familiar directions, "Ped.*," applied to the right, or damper redal. That this is so seems to be borne out by a reference

well-used terms, but the "Text-Book of Musical Knowledge" authorised by Trinity College has undoubtedly the right view of the subject.—Yours faithfully,

JAMES W. WALLIS.

South Hampstead.

TO CORRESPONDENTS.

. Notices of concerts, of which programmes must invariably be sent, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must

accompany all communications. We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted.

The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

CONTRAPUNCTUM — Durham, we believe; but the best plan is to obtain the examination papers and regulations of each University and compare them.

An Australian Subscriber will find a list of such music as he requires in the advertisement columns of the present issue. We do not know of any biographies of flute composers and players.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ADELAIDE, AUSTRALIA.-The Oratorio Festival held during the week ending July 4 in the Jubilee Exhibition Buildings proved a great success. The works performed were Mendelssohn's "Elijah," Sullivan's "Golden Legend," were Mendelssohn's "Elijah," Sullivan's "Golden Legend," Rossini's "Stabat Matter," and excerpts from "Samson," "Judas Maccabæus," and "Eli "—a selection it would be difficult to equal in popularity. An excellent chorus, numbering about 350 voices, was admirably accompanied by an able orchestra led by Mr. Heinicke, and the solos were effectively sung by Madame Emily Spada, Madame Belle Cole, Mr. Philip Newbury, and Mr. Charles Magrath. Mr. A. Wyatt Mortimer presided at the organ and Mr. C. J. Stevens conducted. The success of this Festival would J. Stevens conducted. The success of this Festival would suggest the establishment in Australia of similar per-formances on the lines adopted in the musical centres of the mother country.

BOURNEMOUTH.—Mr. Dan Godfrey, jun., whose band continues to attract large numbers to the Winter Gardens, is about to establish a Choral Society, which will give oratorio performances during the winter months. This Society will fill a long-felt want in Bournemouth, where opportunities of hearing great choral works, adequately rendered, have hitherto been few and far between.

CHIGWELL.—At the Concert given in the Grammar School on Speech Day, July 31, the vocal part of the programme was entirely made up of compositions by English living writers. Mr. Henry Riding conducted and furnished incidental music to the English and Greek speeches.

Christchurch, New Zealand.—The Liedertafel gave their fiftieth Concert on May $_{3}\mathbf{1}$, in Tuam Street Hall. In their fiftieth Concert on May 31, in Tuam Street Hall. In addition to an excellent selection of glees and part-songs, which were admirably sung by the Society, Messrs. Barnett, Weir, Mannering, and Millar gave a spirited rendering of Kücken's "Young Musicians," and solos were sung by Mr. T. H. Barnett, Mr. Millar, Mr. H. Weir, Mr. Newman, and Mr. Barkas. The programme also contained Dr. A. C. Mackenzie's "Benedictus," which was effectively played by Mr. F. M. Wallace, and two movements from a Haydn Quartet, rendered by Miss Beath, Miss Gordon-Rich, Mr. Wallace, and Mr. Loughnan,—On June 7 Mr. Wallace gave the first of his second series of Chamber Concerts, in the Art Gallery. The programme comprised quartets by Haydn and Rheinberger, the former played by Mr. Wallace, Miss Beath, Miss Gordon-Rich, and Mr. H. pedal. That this is so seems to be borne out by a reference three Sonatas by Steibelt, published in 1799 (three years before Beethoven published his Op. 27), in which both pedals are provided with special marks for their use.

It is certainly to be regretted that the recognised manuals and text-books should give such contrary definitions of

violin by Emile Bernard. The vocalists were Mrs. Burns and Mr. F. Barkas, whose singing was greatly appreciated. Mr. Trist Searell was an admirable accompanist.—The first of a proposed series of Concerts was successfully given on June 7, in the Theatre Royal, by Messrs. F. R. Woodhouse, A. Millar, and C. Edgar. These gentlemen sang a number of favourite songs, and received vocal assistance from Mrs. C. Edgar, Mr. R. Halley, and Mr. H. Empson. Miss T. Bush contributed a pianoforte solo and Mr. F. W. Moss played "Melodie Parisienne" on the flute. Recitations were given by Miss McNeish and and Mr. Ryan. The same evening, Mr. Fuller presented an excellent programme to an appreciative audience in the Tuam Street Theatre. His singing was much enjoyed, and he received able assistance from Master Fuller, Miss Fanny Martin, Miss Packer, Mr. Dryland, and Mr. H. Rossiter's Septet Orchestra.—The second Concert of the Musical Union, since its formation by the amalgamation of the Musical and Amateur Orchestral Societies, was held on June 22, in the Tuam Street Hall. The programme comprised Schubert's "Song of Miriam," Gade's cantata "The prised Schubert's "Song of Miniam, Gauss cannable Erl-King's Daughter," a selection from the same composer's "Psyche," and the Andante from Haydn's "Clock" Symphony. Miss Mabel Bell, Miss Davie, and Mr. H. Weir were the soloists, and Mr. Wallace was the Conductor. The chorus sang with admirable effect, and the orchestra had to repeat the movement from the Symphony.

FLINT.-The annual Musical Service of the united choirs of St. Mary's, St. David's, St. Thomas's, and St. Catherine's churches was celebrated on the 8th ult., in St. Mary's Church. Gadsby's setting in D was used for the Magnificat and Nunc dimittis, and the anthem was Mee Magnificat and Nunc dimitis, and the antiem was like Pattison's "Praise the Lord," the duet in the latter being sung by Mrs. A. N. Roberts and Miss F. Jones, and the quartet by Mrs. Bellis, Mr. Bellis, Mr. J. O. Jones, and Mr. R. Jones. Mr. E. J. H. Williams, Organist of St. Mary's, conducted; and Miss Dyson played the organ accompaniments.

HANLEY.-During the month the Hanley Glee and Madrigal Society has held its Annual Meeting, and the usual report of the season's work was presented to a very large attendance of members. Mr. R. Bates (secretary) said that the Concerts had reduced the balance in hand from previous efforts, but the membership had increased and the work of the Society had not suffered. The programme for the coming season includes a performance of "The Messiah" at Christmas, with Miss Monk, Madame Dews, Mr. Edward Lloyd, and Mr. John Ridding, as soloists. The financial result shows a loss of about £60 upon the two Concerts of the year. Mr. Bates was presented with an illuminated address and a China tea service on vacating the post of secretary, and a China tea service on vacating the post of secretary, and a presentation was also made to the financial secretary (Mr. C. L. Forrester), who, through pressure of business engagements, also tendered his resignation. The choir is now rehearsing glees and madrigals for the first Concert early in October.—At the Bethesda Chapel, on July 29, the Prize Choir sang the Manchester Competition tests, under the direction of Mr. J. Garner (Choirmaster).

LLANDUDNO.—The second Orchestral Service of the season was held at Holy Trinity Church, on July 29, and attracted a large congregation. The music performed included an anthem, "Abide with me," composed for the occasion by the Organist, Mr. R. H. Whall, and Garrett's Magnificat and Nunc dimittis in F, scored for organ and orchestra by Mr. Whall. At the conclusion of the service the "Hallelujah" chorus from "The Messiah" was sung. The orchestra consisted of thirteen members of The orchestra consisted of thirteen members of Rivière's Orchestra (strings, brass, and drums), and Mr. Reed, of the Pier Orchestra, gave valuable assistance at the organ. Mr. Whall conducted.

Oxford.-At the Summer Meeting of the University Extension an Organ Recital was given, on the 4th ult., in the Sheldonian Theatre, by Dr. J. Varley Roberts, Organist of Magdalen College. An exceptionally interesting programme included the following pieces: Overture to "Ptolemy" (Handel), Præludium et Fuga, in C minor (Book II.) (J. S. Bach), Specimens of the Music of the 17th Century viz., Fantazia, of foure parts, in A minor (Orlando Gibbons), Sellenger's Round in C (Byrd), Ground in G (John Blow),

Air and Chorus, "Come if you dare" ("King Arthur") and Overture to "Bonduca" (Purcell), Te Deum Patrem and Overture to "Bonduca" (Purcell), Te Deum Patrem colimus (B. Rogers), Corant in E minor (Lulli), Preludio, Allemanda, and Giga in F (Corelli), and the Allegreto and Allegro Maestoso e Vivace in B flat from Mendelssohn's Fourth Organ Sonata.—At the Inaugural Meeting of the British Association, on the 8th ult., in the Sheldonian Theatre, Dr. Roberts played the following selection: Sinfonia in B flat from "Saul" (Handel), Allegro in F (Corelli), Andante and Allegro in D (Bache), and Fuga in E flat, "St. Ann's" (Bach).

SALISBURY - The conductors of the Salisbury Philharmonic Society and the Salisbury Vocal Union (Mr. Alfred Foley and Mr. J. M. Hayden) have already made arrange. ments for the coming season, which they will open next month at the County Hall. The Sarum Choral Society, which will again be conducted by Mr. Frank Bartlett, will shortly commence rehearsals; but as yet no definite selection has been made of a work for performance at the Christmas Concert.

SHEFFIELD.—Mr. Rousbey's Opera Company gave an effective performance of "Cavalleria Rusticana" on the 21st ult., in the City Theatre. The principal characters were sustained by Mdlle. Amelia Sinico, Miss M. Leverentz, Miss J. Hellaby, Mr. Dudley Buck, jun., and Mr. Rousbey.

WIRKSWORTH.—The annual Choral Festival was celebrated in the Parish Church on the 15th ult., when choirs from the following parishes took part:—Alfreton, Bakewell, Cromford, Duffield, Middleton, Wirksworth, and St. Cromford, Duffield, Werburgh. Mr. Smith, of Derby, conducted.

ORGAN APPOINTMENTS .- Mr. George G. Beale, Organist and Choirmaster to Llandaff Cathedral. - Mr. Martin Parish Church, West Hampstead.—Mr. J. H. Comish, Organist and Choirmaster to Emanuel Parish Church, West Hampstead.—Mr. J. H. Comish, Organist and Choirmaster to Ewell Parish Church.—Mr. R. Bareham, Organist to Lynton Parish Church.-Mr. R. Glendining, Organist to Buckland (Devon) Parish Church.

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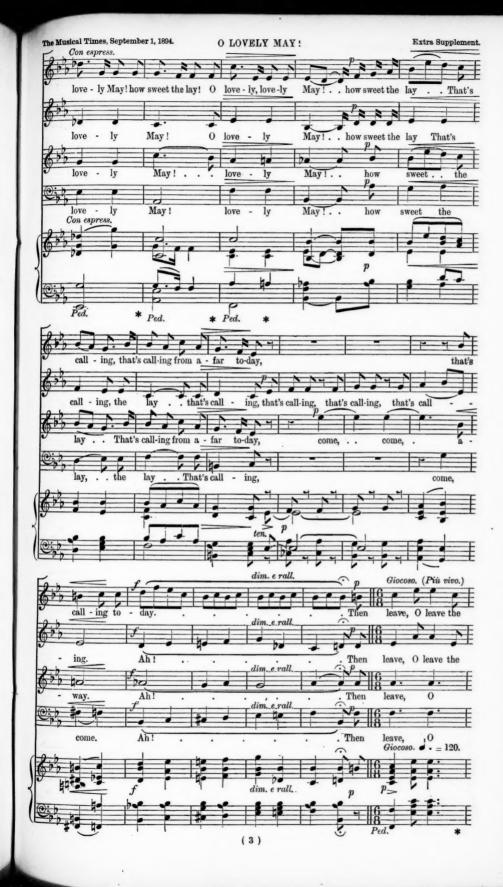




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